

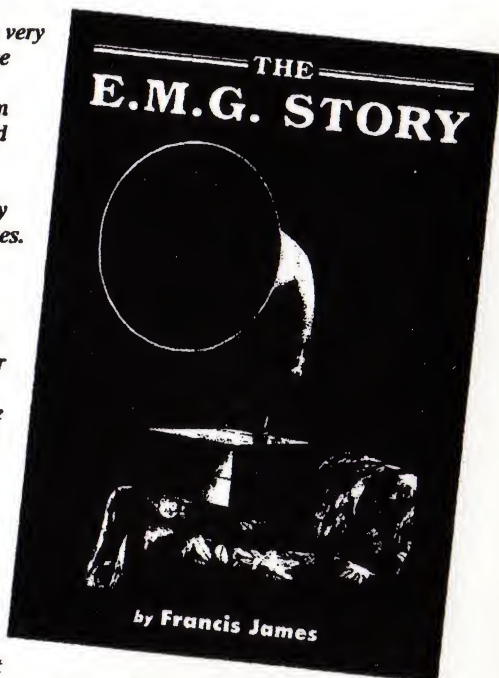
Hillandale News



No. 224, Winter 1998/1999

The E.M.G. Story

The E.M.G. Story tells for the very first time how E.M. Ginn, once an assistant fish and poultry salesman came to found a firm whose goal was simply to build the best gramophones in the world; how despite myriad tribulations he succeeded, only to lose his firm to his associates. It is also the story of the little known early English gramophone pioneers; how their gentlemanly cooperation turned soon enough into bitter disputes, litigation and trade wars. It is the story of how the gramophone was transformed from a mass produced clockwork novelty into an instrument made and tuned by hand of such impeccable quality that no self respecting composer, music critic or connoisseur would have anything else. It is a story of human ambition, achievement and disappointment - of Hubris and Nemesis.



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Hillandale News

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EDITORS' DESK

Our first task is to welcome Frank Andrews to the status of Patron of the Society, in which he joins Oliver Berliner and George Frow. It seems entirely fitting that this status be conferred on one who has set down so much knowledge of the early recording industry.

The Autumn issue seemed to draw a moderately favourable response, despite our reservations and - to us - its apparent faults. Perhaps people were grateful that we had a magazine at all!

The Society's well-attended Annual General Meeting in Oxford settled several outstanding issues, confirming George Frow and Stephen Gadd as Directors, and electing four new Directors, viz., Howard Hope, who becomes our new Chairman, Richard Taylor, Christopher Proudfoot, and Phil Bennett. The principle was also accepted that no one person should hold more than one office at a time, in the belief that by spreading the "work" around, nobody gets overburdened, and the Society's affairs are not overly dependent on too small a group.

The meeting also confirmed that the annual subscription, due at the beginning of March 1999, should remain at £15 (£17 or US\$28-50, outside Europe), and that there should be a new "Student" rate, set at two-thirds of the ordinary rate, i.e., for 1999, £10. This forms

part of the Society's aim to encourage younger people to develop an interest in its activities.

1999 is the 80th anniversary of the founding of the Society under its present name, a fact which should certainly not go unremarked. Contributions for publication in the magazine to celebrate this event in some way will receive favourable attention from the editors!

We are also well aware that the magazine, although of more recent origins, now has a significant history of its own, and we are considering the re-publication of items from past issues. The magazine has been, and remains an important repository of information, much of which would not otherwise be disseminated. Some of the fruits of past research deserve to be "recycled", and thus brought before the changing membership.

Another small, but perhaps significant change in editorial policy concerns reviews, which we shall henceforth restrict to those items to be stocked by the Society's "bookshop".

In this issue, we have attempted to provide a range of features to provide interest both to machine enthusiasts as well as the record collectors. We hope you enjoy our selection.

Please note that material intended for inclusion in HILLANDALE NEWS must reach the Editorial Group not less than **six weeks before the first day of the month of issue**. Hence, the deadline for the **Spring 1999 issue** will be the **19th February 1999**. Copyright on all articles in HILLANDALE NEWS remain the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

CHAIRMAN'S CHAT

Little did I expect this time last year that I would be Chairman of our Society. Don't rush to congratulate me – because I was politely pushed into volunteering by one of the 'faithful few'. You could fairly say that my conscience got the better of me, because for some time I have been aware that our Society has been 'in the mire' and done nothing about it. Now my family is growing up and I feel that I have some time to offer – so here I am!

I believe that this is the first time that a dealer has held this post. I can assure you that there is little room for 'graft and corruption' here, however, as despite the fact that I have dealt solely in machines and records for over twenty years, I calculated that last year less than one per cent of my annual turnover sold to Society Members, and this alone tells me something about how Members like to find items for themselves rather than collect 'by cheque book' as is commoner in other fields of specialist interest.

What is more worrying, however, is the feedback I get about the Society from non-members. Of the hundreds I meet every year, few know that our club even exists, and for those who wished to join, I was obliged to provide a handwritten contact name on my own headed paper – I had no printed slips. Those who had seen HILLANDALE NEWS were ambivalent about its use to them at their, new, level of collecting. At worst – and I mentioned this to nervous laughter at our AGM in Oxford, we are seen as a rather dry and dusty bunch of old men – dare I use the new pejorative term? – 'anoraks' – wrapped up in a little world of catalogue and matrix numbers.

As a result, our numbers are shrinking, and with them our income. Mike Field rightly points out that most Members' only real

contact with the Society is through this magazine, and we now stand or fall by its appeal and sales figures. Under the new editorial team, HILLANDALE NEWS is getting a fresh start, but like Skoda cars now under VW management, we need to convince new buyers that the product has truly changed for the better behind the same badge.

So, I'm hoping that the next edition of this magazine may contain a couple of 'recruiting' slips for each Member to hang on to, or take to the next record fair he attends, or talk he gives to the local village hall, or whatever. As was also pointed out at Oxford, subscriptions should cover the Society's running expenses, but at the moment we would be in dire straits were it not for another unsung hero, George Woolford in Norfolk, whose excellent sales and prompt service for the bookshop provides a lot of Society income. Without him, we would have been in very poor shape last year. Morally, this is wrong – book sales should be 'the jam', and not the 'bread and butter' of our income.

I would very much like to see more younger members encouraged to join, and to that end we passed a motion at Oxford to introduce a £10 per annum subscription for students up to University age to encourage new interest. Now can I please ask you to try and 'sell' your Society to others when you are out and about? Maybe we could even ask nostalgia record shops to carry publicity for us.

I am genuinely sorry to be writing in such mercenary mood for my first column, but regretfully this is quite serious stuff. With more money in the kitty, we can consider one or two 'projects' in the next year – maybe issuing a free CD with HILLANDALE NEWS. How would that appeal?

Howard Hope

THE CONCERT MACHINES - AN INTRODUCTION

by Mike Field

Based on the principle that the higher frequencies will be more easily recorded on a larger (than the 2 inch standard) cylinder because the surface is moving faster and the incisions more spaced out, the use of 5 inch cylinders was seen as one way of improving recording techniques. The idea was to record on the large diameter cylinder to capture the elusive high frequencies and then transfer the recording to the standard cylinder running at a slower speed. Although Read & Welch¹ state that Edison was obviously aware of the principle as early as 1890 when he applied for a patent for a method of using cylinders of different diameters there is no obvious verification of this. The 1890 patent specification and drawings shows an arrangement virtually identical to that used in the Edison-Bell Commercial machine (which was made in the United States by the Edison factory). A small diameter wax-coated card-board cylinder was used for postal communication and a normal size mandrel which fitted over the small diameter mandrel was used for

office dictation and playback. The specification does not actually mention 5 inch size cylinders, nor does it say that the use of a larger cylinder permits improved recording and reproduction.

In the sometimes unbelievable world of the American Patent Department it took another eight years before the patent was granted in the USA, but similar applications were filed in various other countries which took far less time to grant. In England, the patent was granted on September 8th, 1891, and this date appears on the patent plate of the "Commercial" machine. It would appear therefore, that the Edison 1890 patent application was for a device which would have a dual purpose - cylinder "letters" and office dictation - and was not a claim for improved recording and reproduction from a large diameter cylinder.

According to Read & Welch¹, neither Thomas H. Macdonald, nor any other officer of the Graphophone Company, had ever applied for a patent for a *device*. Macdonald did apply, on 5th

December 1898, for patent for a *process* of recording and reproducing sounds on a large diameter cylinder which was granted on 25th November 1902. In this application, Macdonald expounds the principle of high surface speed under the recording stylus to improve the quality of the recording and subsequent reproduction. He claims that the optimum surface speed is 44 metres per minute, which *could* be obtained by increasing the rotational speed of a normal sized cylinder, but mechanical considerations made it more expedient to retain the same mandrel speed and increase the diameter of the cylinder. His choice for the diameter was about 6 inches to obtain the required surface speed.

Although Read & Welch¹ cast Macdonald in the rôle of the Sorcerer's Apprentice stealing Edison's ideas, study of the two patents does not support that view. In fact, as Edison's patent does not claim that the larger cylinder size improved the recording and reproduction, one could easily take the opposite view! It is true that the only *hardware* patent (for a telescoping mandrel arrangement for standard and concert size cylinders) initially issued to Macdonald in 1901 was later judged to be an infringement of an Edison patent (presumably the one

eventually granted on 13th September 1898), but this does not alter the fact that Macdonald was granted a patent for the use of large diameter cylinders for improved recording and reproduction and that Edison's adoption of the idea could be construed as infringement.

Early in 1898, Leon Douglas applied for a patent for his "Polyphone" attachment whereby two reproducers were used in tandem to give increased volume. To minimise the slight delay of the response of the second reproducer relative to the first, Douglas apparently employed experimental 5 inch wax cylinders for recording. The story was published in the "Phonoscope" of March 1898¹. However, as the Macdonald patent applied for in December 1898 was granted, this implies that Douglas did not realise the significance of his use of large diameter cylinders.

In November of 1898, the American Graphophone Company announced that there was to be a private exhibition of a new machine, using 5 inch cylinders and called the Graphophone Grand, which was said to be the result of a *new and miraculous discovery* by Thomas H. Macdonald. In December of that year, the new machine, the Graphophone Grand, was offered to the public at \$300. At about this

time, Hawthorn and Sheble, a manufacturer of phonograph components and accessories had allegedly been converting Edison machines to play the 5 inch cylinders, and suit was filed against them by the Graphophone Co. for infringement. If it were true that Hawthorn and Sheble were converting Edison machines, where did the 5 inch cylinders come from? They could have been the result of pirating the work of Douglas or, if it was late in 1898, it could have been inspired by the Graphophone announcement, as no 5 inch recorded cylinders were available from the Edison Company, and Edison had no plans to market them at least until the time of the Graphophone announcement. The Graphophone Company's suit against Hawthorn and Sheble in late 1898 to prevent them converting Edison machines into "Grands" was successful.

The Graphophone Company made much of this public relations windfall and it was claimed that the phonograph was not an Edison invention, and the Edison Company merely made machines "under licence" from the Graphophone Company, which did not include the new Grand. To limit the damage, Edison was forced to manufacture 5 inch cylinders and a machine to play them, although he originally had no

plans to do so. It is said that he did so "just to prove the claims were untrue"¹, but he may have just taken advantage of the complicated patent situation. One aspect of the use of recorded higher surface speed cylinders, duly claimed by the Graphophone Company, was that due to the higher speed, more energy could be extracted from the record, and the volume, at least in principle, would be higher. Thus the Concert machines and cylinders were launched in spite of the obvious disadvantages of cost and storage of the cylinders. With the advent of 2 inch moulded cylinders (still recorded on 5 inch diameter cylinders and transferred) whose volume and clarity were as good as the 5 inch type, and the success of the 7 inch Berliner disc - where perhaps 50 could be stored in the space occupied by one 5 inch box - the commercial viability of the Concert cylinder was no longer possible. Nevertheless, machines and cylinders were still offered for sale until 1907/8.

Although the Hawthorn and Sheble conversions *may* have been contemporaneous with the Graphophone Grand, the Grand was the first to appear on the market, and thus should be the first machine of this series of articles.

1. Tin Foil to Stereo (first printing), by Oliver Read and Walter L. Welch.

QUEBEC AND THE PHONOGRAPH

by Jean-Paul Agnard

Living in the province of Quebec, Canada, since 1968 and collecting cylinder phonographs as early as 1970, it is interesting to notice that the cylinder phonograph and its ancestor, the phonautograph¹, are not newcomers in Quebec City, its capital. By consulting the Quebec Seminary archives, we can discover that, as early as 9th October 1878, nearly 10 months after its invention by Edison (6th December 1877), there was a tinfoil phonograph demonstration made by Mr. Cyrille Duquet. Here is what was entered in the Seminary at that date: "...*This evening, reception at the University; telephone phonograph exhibition which, like any new-born, still has a faint and nasal voice...*". The fact that the word "telephone" has been employed first instead of "phonograph" is a very explainable slip for the time, since the telephone had been invented in 1876. In fact, both of them are used to reproduce speech, the first one in real time, and the other one delayed. If there are now only three known original tinfoil phonographs in the province (the two on the right of the photograph [lower photograph on page 189 – Ed.] being from the

author's collection), the one belonging to the Seminary (second from the left) is certainly the oldest tinfoil residing in Quebec.

As a matter of fact, the Seminary acquired it on 29th January 1879. We can read in the Foreign Missions Council register of the Seminary that the council took the resolution: "*to pay Mr. Duquet thirty four (34) piastres for the phonograph he has transmitted to the seminary*". But, its exact origin is not specified. Is it a machine that Mr. Duquet bought abroad (USA or France) at one of the many scientific instruments suppliers of the Seminary from that time? This would include the Hardy and Ducretet firms, both of them from Paris, and sole tinfoil phonograph constructors, along with the Fondain firm, from whence comes the machine on the right of the photograph. This is doubtful, because this machine does not correspond at all to the known models of these firms. Furthermore, if this were the case, the Seminary would have acquired it directly, as it used to do for its other scientific instruments.

It probably is a machine made by Cyrille Duquet himself. Duquet was effectively an inventor who presented the telephone in 1877, and became famous in 1882 when he sold to the Bell Company one of his inventions: the combined hand microphone and receiver put together for the first time. The conception of the phonograph being more simple than the telephone (no current, no electro-magnet), Cyrille Duquet was perfectly able to make a tinfoil phonograph himself, or to have it made somewhere in Quebec City (as I did myself with the first Edison phonograph (first from the left of the photograph) at the end of the 1970s to incorporate it in my collection for the centenary of the invention). Another fact that backs up this thesis - Cyrille Duquet often appears as a local supplier of scientific instruments.

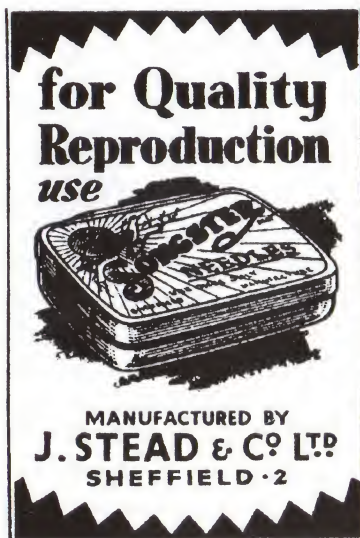
On 10th March 1880, a professor from New York, Mr. W. Harmon, passing by Quebec City with his Edison phonograph - (tinfoil - no other ones were made at that time), made a demonstration at the University lecture-room. Here are the commentaries in respect of the relative quality of its reproduction: "...The phonograph of the University had already shown us, for a long time, what we were supposed to expect". Between 1878 and 1899, when Mr. Duquet made

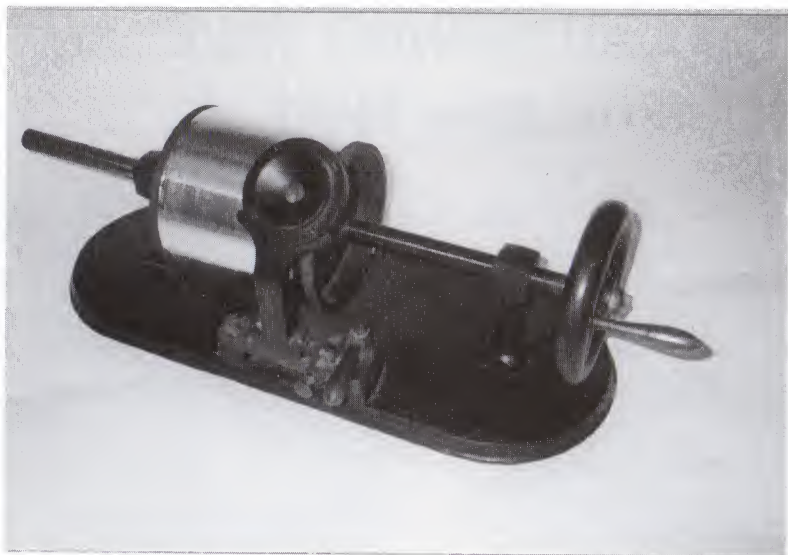
the presentation at the Seminary of a new phonograph (April 13th), the phonograph appears 15 times in the Seminary diary, especially on 1st. January: "*This demonstration has become now, like a real institution. Each first day of the year, it comes back automatically.*" - (1st January 1896).

If someone thinks that Quebec City was, at that time, cut off from scientific activity, this is the proof of the contrary.

Footnote.

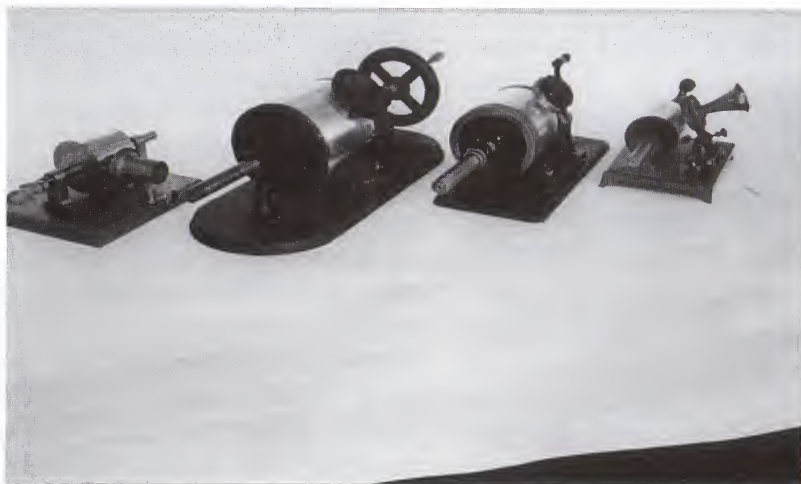
- (1) *The Phonautographe was invented on 25th March 1857 by the Frenchman Leon Scott de Martinville to record the human voice graphically, then laterally. The Quebec City Seminary has one exceedingly rare specimen made by Koenig in 1859.*





The tin foil phonograph in the Quebec Seminary

The four tin foil phonographs in Quebec



A CAUTIONARY TALE

by Mike Field

There are a number of “antique” horn gramophones offered for sale, which are not what they seem at first glance. They are being made in quantity in India and are commonly known to the trade in the UK as the “Crapophone”. They usually purport to be a Gramophone Company machine and often bear the Nipper trademark. Even buying from a respectable antique dealer is no guarantee of genuineness as the dealer himself may not realise they are fakes. However, ignorance is no excuse in law, and prosecutions will be brought if the Trading Standards people feel an offence has been committed. An enquiry was recently undertaken by the Trading Standards Section of Derby City Council, which resulted in two traders being given formal cautions.

The gramophones may be housed in various styles of cabinet but almost always sport a very handsome ornate brass horn. These horns can be seen offered *in quantity* at trade fairs, flea markets, etc. As far as I am aware, no standard Gramophone Company machine was ever issued with such a horn. The cabinet, which generally is not very well made, is usually made of a light

density wood stained to simulate mahogany and embellished with fairly crude mouldings. There will usually be wooden feet at the corners. Genuine machines were made in real mahogany or oak, which would feel much heavier, and they did not have such feet. Sometimes the cabinet may have glass panels. There will often be a HMV “Nipper” logo attached to the cabinet, which if examined closely will be seen to be a photocopy of a genuine transfer, which has been roughly cut to shape and stuck to the cabinet with glue. Alternatively, some machines will have a form of transfer but the colour and quality of the artwork are very poor.

The motor is most unlikely to be the right type for the style being faked. More often than not, it will be taken from a 1930s portable, which admittedly may be of Gramophone Company manufacture. The give away is the position of the winding handle. If it is ex-portable it will project upwards at an angle from the top of the cabinet side. On a genuine machine, the winding handle will be lower down the cabinet side, and project at right angles. In order to accommodate the motor, the top

board may not be centralised over the sides of the cabinet so that the overhang is not equal on both sides of the cabinet.



Figure 1.

The back bracket and tone arm will either be some sort of adaptation of an existing table model type or have been newly made. The connection of the tone arm to the back bracket is usually very crude and may just consist of a single vertical bolt on which the tone arm roughly swivels. The makers either are ignorant of the principles of tone arm tracking or just do not worry that the geometrical errors and the frictional drag will soon ruin a good record. The horn support elbow connecting

the tone arm to the horn will be very clumsy. It may consist of pieces of tube cut at angles and soldered together to form an angular elbow. A genuine elbow will be in one smooth piece.



Figure 2.

The sound box may be any make but a number will have one with the words "His Master's Voice" in relief at the front. Again, these have been made recently in India and can be seen offered for sale at many of the various fairs.

Figures 1 and 2 show an example of a typical machine where all the points discussed above can be seen.

Note the poor finish of the case, the asymmetric overhang of the motor board, the feet at the bottom, the angled winding handle, the crude horn elbow, and the off-line tone arm support in the back bracket. It is difficult to assess the HMV logo (which is a photocopy) from the photograph, but note that the style is more appropriate to later machines than one purported to be *circa* 1915. If you are offered a machine that is said to be "genuine HMV", be very

careful and examine it closely. Look for crude workmanship, especially on the cabinet and tone arm assembly. Check the HMV logo. Look at the position of the winding handle and if it projects upwards at an angle, forget it! Finally, if you cannot be sure and it plays well and looks good, get a certificate of authenticity from the dealer. If he refuses to supply one, you have your answer.

NORTHERN GROUP

The Programme for 1999

- March 21st.** **Flying Tonight!** Songs and music related to the aeroplane;
The Boys in Blue! Police songs on record.
 These are 'Members' Discs and Cylinders, and Machines'!
- May 16th** **The Northern Comedians**
Recorded in Blackpool
 Members' own records
- June 13th** **JOINT MEETING AT ALSTON HALL**
From Horn to Microphone: an Illustrated Talk by John Hopkins
Jazz in the Lakes: by Richard Taylor
- July 18th** **Portable Picnic:** held in the Walled Garden at Alston Hall
(If wet, to be held indoors)
- September 19th** **Singers on record:** an Illustrated Talk by Bill Mayers
The Old Phonograph Show: Members' display of machines, both disc and cylinder
- November 21st** **A.G.M.**
A Century of Sound: an Illustrated Talk by Miles Mallinson.

Venue: Alston Hall, Longridge, PRESTON, Lancashire; at 1.30.p.m.

Contact Ann Mallinson [REDACTED] for more information

THE GOOD COMPANIONS -

The 101 and other Compact HMV Portable Gramophones - a Prelude

by Dave Cooper

Over the last few years I have collected and restored His Master's Voice portable gramophones. I had an HMV black 101 as a youngster and left 78 collecting behind many years ago. I had my interest rekindled quite by accident.

BBC Radio 2 presented a series on Al Bowlly, whose recordings I collected as a boy. This led to my desire to own a gramophone again. Eventually, I was the proud owner of a Decca 'Crescendo' portable, then a blue HMV 102, and eventually a black 101. I had never seen a coloured 101 until I visited a friend who had a red leatherette machine for sale.

Now you know you never pick up a puppy in a pet shop...

A visitor spotted my restored 102 and asked if I would like to work on his collection. Of course, the first one that came to me was a *blue 101*! The rest, as they say, is history.

As I collected the various coloured 101s I found myself looking for as much information on the machines as I could find, for my own interest. Over a few issues of the HILLANDALE NEWS, I hope to share some of my findings and illustrations and will include the HMV portable gramophones 100, 101, 102 and 99. What I hope to achieve is a celebration of these machines, but in particular, the 101.

May I take the opportunity to enlist readers' help with the following *before* going to print?

- Can anyone tell me who designed the portable models listed?
- Can anyone supply a copy (if one exists) of the model 100 owners' instruction leaflet (a photocopy will do).
- What do the model 101 letters, where used, e.g., 101G, H, K, refer to? (This will be discussed in detail in the series)
- What was the original price for the Indian (teak) version of the 101?
- Is there a colour code for the red leather/gilt fittings 101? If so, what is it?
- Does any reader own a leather/gilt 101 in any other colour than red?
- Can anyone provide an advertisement featuring the cloth covers for the 101 and 102 models? (Original prices would be useful).

Credit will be given for any information I receive and use. If you have any of the above information or feel you have something of interest about these machines (particularly the 101) please get in touch. I will repay any costs (postage, copying, etc.). I can be contacted at [REDACTED] BLACKPOOL, FY3 8HB.

SONG-CYCLES

by Peter Cliffe

I have not yet established when composers first became interested in song-cycles, in which three or more concert-style ballads were linked by a common theme. It may have been late in the reign of Queen Victoria, but it is quite possible they began to appear early in the Edwardian decade. The Victorian ballad composers could be amazingly prolific, but they seem to have stuck to individual songs. Certainly, it was the cream of the lyricists and composers who did create song-cycles, and the standard was high: perhaps too high to make most of the songs popular.

Indeed, with a few exceptions, song-cycles never enjoyed anything like the success of many, now legendary, individual ballads, and it is significant that often just one song in any group caught the public fancy. Record manufacturers tended to select only the most successful song; seldom was a complete song-cycle recorded.

Song-cycles flourished during the Edwardian era and throughout the Great War years, continuing to appear in the Twenties. But by then, the great days of the concert ballad were over. The war had killed off

patriotic themes, anguished lovers were out of fashion, and lyrics were mostly written for fox-trot or waltz-time songs. It was syncopation which saw off the ballad, just as rock 'n' roll put paid to light orchestral music in the Fifties.

One of the earliest song-cycles must have been "Summertime" (1901), combining the considerable talents of Edward Teschemacher (1876-1940) and Landon Ronald (1873-1938). London-born Teschemacher, later calling himself Edward Lockton, was a highly regarded lyricist, who helped to create Guy d'Hardelot's smash hit "Because" in 1902. He was still active in 1936, when Alan Murray's "I'll Walk Beside You" proved conclusively that the art of concert ballad composition could still produce a winner.

Knighted in 1922, Ronald was another Londoner, the son of the internationally famous entertainer and songwriter Henry Russell. Much esteemed as piano accompanist, conductor and composer, Ronald was Principal of the Guildhall School of Music, 1910-1919, becoming a Fellow of the Royal College of Music in 1924.

Among many other things, this gifted and versatile man was Music Critic for "The Tatler" and Musical Editor of "The News Chronicle".

"Summertime" consists of "Daybreak", "Morning", "Evening" and "O Lovely Night!" The fourth song became a lasting favourite, being recorded by Louise Kirkby Lunn in 1911 for HMV. It was often sung as a duet, among those recording it being Dan Jones and Alice Lilley on Winner, (1929); Frank Titterton (as "Guy Marshall") and Betay de la Porte on Broadcast Twelve, (1930); and Foster Richardson and Esther Coleman on Zonophone, (1930). More recently, it was featured on the LP "Stars of Friday Night" on Contour 2870-346, (1973), sung by John Lawrenson and Cynthia Glover. Although the other songs are long forgotten, there is a timeless charm about "O Lovely Night!" which has ensured its continuing popularity.

"I Know of Two Bright Eyes", subtitled "Myrra", is one of George H. Clutsam's "Songs from the Turkish Hills" (1901). Clutsam (1866-1951) was probably also the anonymous lyricist. Born in Sydney, New South Wales, he came here in 1889, for ten years a piano accompanist at London and provincial concerts. While Music Critic (1908-1918) for "The Observer", he was co-

composer with Hubert Bath for "Young England" (at Daly's Theatre, 1916). His superb arrangements of Schubert's music helped to make "Lilac Time" at the Lyric Theatre, (1922) such a success. "I Know of Two Bright Eyes" was recorded by Sydney Coltham on Zonophone, (1914) and Wilfrid Hudson on Winner, (1930).

Many song-cycles probably came and went more or less unnoticed by the majority of people, but that was certainly not true of Amy Woodforde-Finden's "Four Indian Love Lyrics" (1902). Here is an example of something quite outstanding. She had selected four poems from Laurence Hope's "The Garden of Kama", which had itself been a sensation when first published in 1901. There would have been an even bigger stir had it been known that these beautiful but disturbing poems were the work of a woman, Adela Florence Nicholson (1865-1904), *née* Cory, who had married Colonel Malcolm Nicolson in India. He was at least twenty years her senior, but they were devoted to each other. When he died after an operation, she committed suicide.

The poems chosen by Amy Woodforde-Finden (1860-1919), who slightly altered the order in which they had originally appeared,

are: "Valgovind's Song in the Spring", which she renamed "The Temple Bells", "Less Than the Dust", "Kashmiri Song", and "Till I Wake". They are quite widely separated in the book. She composed some exquisite musical settings. A song-cycle of great originality, it would remain deservedly popular for a very long time indeed.

Born Amy Ward, in Valparaiso, where her father was British Consul to Chile, she too, married an Indian Army officer, Surgeon-Colonel W. Woodforde-Finden, in 1894. He died in 1916. She created some truly remarkable song-cycles and quite a few individual songs. She lies in the churchyard at Hampsthwaite, near Harrogate, and there is a lovely reclining effigy in the church itself.

Her "Four Indian Love Lyrics" were recorded by Stewart Gardner on HMV (1919); Edgar Coyle on Columbia (1921); and Peter Dawson on HMV (1923 and 1925). Orchestral recordings include those by De Groot & the Piccadilly Orchestra on HMV (1915 and 1925); Frank Westfield's Orchestra on Parlophone (1927); Tom Jones and his Grand Hotel (Eastbourne) Orchestra on Broadcast Twelve (1930); and the Commodore Grand Orchestra, Hammersmith, conducted by Joseph Muscant on Winner

(1932). Such is the beauty of this composer's music, it is equally charming when heard without the lyrics.

"A Lover in Damascus" (1904) is another of Amy Woodforde-Finden's remarkable song-cycles. On this occasion she created some charming settings for some poems by Charles Hanson Towne (1877-1949), who was a magazine editor and novelist, as well as a poet. The son of Professor Paul A. Towne, he was born in Louisville, Kentucky, but educated in New York City. His poetry also provided the basis for three more of Amy Woodforde-Finden's song-cycles.

There are six poems in this song-cycle: "Allah, Be With Us", "Beloved, In Your Absence", "Far Across The Desert Sands", "How Many a Lonely Caravan", "If in the Great Bazaars", and "Where the Abana Flows". There was never anything trite or hackneyed about this composer's choice of lyrics. The entire song-cycle was recorded by Stewart Gardner and Violet Essex, solo or duetting on HMV (1919); and by Peter Dawson on HMV (1929). As a Suite, arranged by Percy E. Fletcher, "A Lover in Damascus" was recorded by the Band of the Coldstream Guards, conducted by Major John Mackenzie-Rogan, not long after

HMV's plum label was introduced in 1912.

For "On Jhelum River" (1905), subtitled "A Kashmiri Love Story", Amy Woodforde-Finden turned to the poetry of Major Frederick John Fraser. As with so many of her songs, the themes were exotic, and this fascinating composer caught their moods to perfection. The six poems are "Jhelum Boat Song", "The Song of the Bride", "Will the Red Sun Never Set?", "Ashoo at the Lattice", "Only a Rose", and "Kingfisher Blue". Peter Dawson recorded the first and last song on HMV (1931) and there may be other recordings, but not, I think, by Dawson. Again, as a Suite, embodying all the tunes, "On Jhelum River" was recorded for HMV by the Band of the Coldstream Guards, under Mackenzie-Rogan's direction.

Dr. Ralph Vaughan-Williams could create a lovely song, as anyone who has heard "Linden Lea" must surely agree. On a number of occasions he used the poetry of Robert Louis Stevenson (1850-1894) whose "Songs of Travel" had been published posthumously in 1896. Using the same collective title, Vaughan-Williams created two song-cycles, featuring first four songs (1905) and then three more (1907).

Some of these songs were recorded by Peter Dawson (HMV), Rex Palmer (Columbia) and others, but I feel it is best to hear them on Saga LP XID-5211 "Songs of Travel" (1963), sung by John Shirley-Quirk, with Viola Tunnard, piano. This not only includes the first seven, but also "Whither Must I Wander?" (1912) and "I Have Trod the Upward and Downward Slope" (posthumously, 1960). Your local car-boot salesman may be able to help - I found my copy in 1997.

"A Cycle of Life" (1906) was another of Landon Ronald's song-cycles, aided by the distinguished lyricist Harold Simpson, author of "A Century of Ballads"¹. No-one who loves the old songs should be without this book. "A Cycle of Life" takes the seasons as its overall theme. After a Prelude comes "Down in the Forest" (Spring), "Love, I Have Won You" (Summer), "The Winds Are Calling" (Autumn), and "Drift Down, Drift Down" (Winter).

"Down in the Forest" was the only successful song, and it became very popular indeed, not only as a ballad, but as a light orchestral piece. Among singers who recorded it were Thea Philips on Broadcast Twelve (1929); Joseph Hislop on HMV (1931); Walter Glynn on HMV (1932); and Elisabeth

Schumann also on HMV (1935). Instrumental versions were recorded by De Groot & the Piccadilly Orchestra on HMV (1916), and the De Groot Trio (David De Groot, violin; Joseph Pacey, cello; A. Gibilaro, piano; on HMV, 1927). Of the other songs, I have only been able to trace (but not to hear) John Booth's recording of "Love, I Have Found You" (on Columbia, 1915). Possessors of catalogues older than mine may know of other records, and perhaps have them. Letters to HILLANDALE NEWS would be appreciated.

A number of poems by the Hon. Stephen Coleridge (born, 1894) were published in 1903 under the collective title "Gloria". They were transformed in 1909 into a song-cycle with the same name by Teresa del Riego (1876-1968). Among the resulting songs was "Sink, Red Sun", the only one to become popular, being recorded by Phyllis Lett on HMV; Elsie Francis-Fisher on Aco; Margaret Wray on World (c.1924); Muriel Brunskill on Columbia (1926); Edith Cruickshank on Decca, and quite a few other singers.

The son of a Lord Chief Justice, Stephen Coleridge got his M.A. at Trinity College, Cambridge, and was for a time his father's private secretary. He became Clerk of

Assize to the South Wales Circuit. Poet, painter, and novelist, he was also Hon. Secretary of the Anti-Vivisection Society.

With a Spanish father and an English mother, Teresa Clotilde del Riego was born in London and educated at the Convent of the Sacred Heart, in Highgate. At the West Central College of Music she studied singing, violin, piano and composition, winning medals and certificates. Marrying in 1908, she lost her husband (F. Graham Leadbitter) in 1917. He died on active service in France. Their son had a distinguished career, his appointments including British Consul-General in Berlin. She never remarried, but as an outstanding song composer, Teresa del Riego took a keen interest in later years in the musical activities of Overstrand, Norfolk.

"Romany Songs" (1910) is another example of a song-cycle from which only one song stood out. The music is by Hermann Löhr (1872-1943) who, over the years helped to create a whole string of delightful songs. The first three "Romany Songs" have lyrics by Edward Teschemacher. They are "The Wind on the Heath", "Miri Dye" (Mother Mine), and "Where my Caravan has Rested". The final song, "The

Magpie is a Gipsy Bird", was written by Arthur Cleveland.

It was "Where My Caravan Has Rested" which really took off, and no wonder, for it is an absolute gem. The lyric is simple but imaginative, consisting of just two short verses, and the lilting tune lingers in the memory. Singers who recorded it include Hubert Eisdell on HMV (1915) and Columbia; John Morel on Parlophone; and Frank Titterton on Decca. It was also recorded in 1915 by the Peerless Orchestra on Zonophone; Sergeant Charles Leggett, cornet soloist on Regal (1915); Sydney Gustard at the organ of London's New Victoria Cinema on HMV (1930); and in Berlin by Marek Weber & his Orchestra on HMV (1932), a particularly pleasing light orchestral version.

Hermann Frederic Löhr was born in Plymouth, the son of Frederic Nicholls Löhr (1844-1888), himself a successful ballad composer, whose songs include "Out on the Deep". For over thirty years, Hermann Löhr was employed by Chappells. He married an Irish girl, Florence Daly, and composed "The Little Irish Girl" and "Two Little Irish Songs". He died at Tunbridge Wells.

Several excellent song-cycles appeared in 1912. One of them, "The Little White House", had

lyrics by Ethel Bernard Kelly and music by Claude Arundale, whose full name was Claude Arundale Kelly. According to W. A. Chislett, providing the sleeve-notes for an LP in 1978, there are seven songs in "The Little White House", but (lacking the sheet-music) I have only traced five. Probably not in correct sequence, they are "The Old Flagged Path", "The Lavender Room", "The Smoking Room", "The Night Nursery", and "The Parlour".

"The Old Flagged Path" was recorded by Peter Dawson on Zonophone (1914). It was also recorded by Edgar Coyle, along with "The Lavender Room", "The Smoking Room" and "The Night Nursery" on Columbia, (c. 1914 and 1925). Personal details of lyricist and composer (possibly a married couple) have so far eluded me.

"Songs of Old London" (1912) was the inspired creation of Edward Teschemacher and Herbert Oliver, a prolific composer about whom little seems to be known. According to Clarkson Rose's "Beside the Seaside"², he was at one time in The Harlequinaders, a concert party. He was born in London. His "Songs of Old London" are "London Spring Song", "Down Vauxhall Way", "Buy My Strawberries", "May Day

at Islington", and "The Nightingales of Lincoln's Inn".

"London Spring Song" was recorded by Thea Philips on Aco; "Down Vauxhall Way" by Mavis Bennett on HMV (1927), and by Sydney Coltham on Piccadilly (1930). With the exception of "London Spring Song", all were beautifully recorded by Carrie Herwin, with Oliver himself at the piano, on Columbia (1913). She also recorded them for Columbia in 1924, but Oliver was probably not the pianist on that occasion. "Down Vauxhall Way" was undoubtedly the most popular of these sparkling songs, but my personal favourite is "The Nightingales of Lincoln's Inn", so hauntingly evocative of times past.

"Songs of the Northern Hills" (1912) is another Teschemacher & Oliver collaboration. With the composer's piano accompaniment, Edgar Coyle recorded "Of the North I Sing", "Memory Song", "When the Ships Come Home", and "Spring is on the Mountains", on Columbia (1913). In my view, this restrained, almost brooding song-cycle lacks the magic of "Songs of Old London", and it is interesting to note that Coyle was not required to remake these records at a later date.

No-one ever wrote more graceful lyrics than Helen Taylor

(c.1876-1943). She collaborated with some of our foremost song composers, always displaying originality and often a great love of the countryside. "Four Songs of the Fair" (1912) teamed her with Frederick John Easthope Martin (1882-1925). "Fairings", "Langley Fair", "Jock the Fiddler", and "The Ballad Monger" are quite unlike anything heard in Victorian times, showing how balladry had changed, perhaps for the better. All four songs were recorded by Thorpe Bates, with Easthope Martin at the piano, on HMV (1913).

Here is another composer about whom little is known. He made a series of grand organ records (not of his own works) for HMV; his beautiful "Evensong" was recorded by fellow organist Herbert Dawson (on HMV, 1926). As for Helen Jane Taylor, she was born into a long-established Essex farming family at Little Dunmow, and studied at King's College, London, where she got a degree in English literature. Jettisoning a journalistic career, she became a full-time and greatly respected lyricist. In 1920, she married Captain Sydney Rothschild, OBE. She died at her Chelsea home, survived by her husband.

Working on lyrics for Easthope Martin's "Songs of Open Country" (1914) must have been a pleasurable

task for Helen Taylor. "The Crown of the Year", a lively song of harvest-time, and "The Wayfarer's Night Song", much more restrained in mood, were recorded by Harry Dearth, on HMV (1915). The third song was probably recorded too, but I have yet to confirm this.

"Dawn Song" and "I Passed By Your Window" came from five "Song Pictures" (1916) by Helen Taylor and May H. Brahe (1884-1956). They became close friends, frequently collaborating for song-cycles, although their greatest success, "Bless This House" (1925) is not from a song-cycle. I have been unable to learn the names of the other "Song Pictures".

Born in Melbourne, Victoria, May Hanna Brahe (as May Dickson) studied there under a respected music teacher, originally hoping to become a concert pianist but turning instead to song composition. After a preliminary visit in 1912-1913, she settled in London in 1914. She had married F. C. Brahe in 1902, and after his death in a car crash, remarried in 1922. In 1939 she returned to Australia, settling in Sydney, New South Wales.

"I Passed By Your Window", a short and quite unforgettable song, was recorded by Herbert Teale on HMV (1919) and by Walter Glynn on HMV (1926). The delicate little

tune also made a charming recording for De Groot & the Piccadilly Orchestra, on HMV (1920).

Better known for his splendid ballads than for his song-cycles was Wilfrid Sanderson (1878-1935), for many years a church organist in Doncaster. It is hardly surprising so many of his songs were recorded, for most of them were absolutely marvellous. He died after eating infected oysters while still an active song composer.

"A Cornish Haul" (1917) has lyrics by Bernard Moore, and consists of "Cobblin", "A Mevagissey Haul", "Longshore", "Gallop Joe", and "Cornish Clay". Of these, the first song was recorded by Edgar Coyle on Columbia (1918) with Ellen Tuckfield's piano accompaniment. Coyle also recorded "Cobblin" electrically (on Columbia, 1926) almost certainly with a different accompanist.

Having produced their "Four Songs of the Fair" back in 1912, Helen Taylor and Easthope Martin created "Three More Songs of the Fair" in 1917. They are "Come to the Fair", "An Interlude", and "Hatfield Bells". The first song has the vigour and unforced charm of a genuine folk-song, and may become one in the far-distant future. It reveals how well lyricist and composer worked

together. Herbert Heyner recorded these songs, together with the previous four, on Columbia (1920), with orchestral accompaniment conducted by the composer.

There are so many song-cycles, and I have no doubt I have omitted someone's favourite - perhaps Sir Henry Newbolt & Sir Charles Villiers Stanford's "Songs of the Sea" and "Songs of the Fleet", or Edward Teschemacher and Hermann Löhr's "Songs of the Southern Isles". Even so, I hope I have reawakened a few pleasant

memories. Song-cycles were a natural development of the parlour and concert platform ballad, and many fine singers made records of all or part of the best of them. During the Twenties and Thirties, many of the songs were heard over BBC radio. They are part of our musical history.

References.

1. *A Century of Ballads*, by Harold Simpson; Mills & Boon, 1910.

2. *Beside the Seaside*, by Clarkson Rose; Museum Press, 1960.

Notice to Members from Frank Andrews and Roger Thorne

At Roger Thorne's own expense, fifty copies of Frank Andrews' typewritten complete listing (almost) of Jumbo Records/Venus Records in alphabetical order of artists have been produced to be sold at £7 per copy, post free. Their history forms the Foreword.

This is not a first class professional work - it has typing errors in the text, but the records' details are set out clearly, with matrix numbers given where known, and with extra titles which were potentially available for those Jumbo and Venus Records where the issues have still to be discovered. The listing is plastic sheath bound, with cover. The compilation, begun by Ernie Bayly, and completed by Frank Andrews, covers the years 1908 to 1920. Issue dates are given, but unfortunately, no recording dates.

By the time this notice is published, it is expected that all fifty copies will have been sold. The Society's Booklist has or had the few remaining copies.

ARE YOU INTERESTED IN ACQUIRING A COPY?

If you are interested in acquiring a copy, Roger Thorne is prepared to have another fifty copies made up provided he receives a firm commitment from forty applicants.

Please show your interest by writing to Roger Thorne. at [REDACTED]
CATERHAM, Surrey.

If you wish to pay and place a firm order immediately, do so. Should the required number of applicants not be reached, your money will be returned, but no cheques please.

You Are an Accessory!

6: Gramophone Record Dusters

by Dave Cooper

A number of gramophone companies produced their own branded record dusters, HMV, Columbia and Gilbert being perhaps the most common. Some included compartments for needles. Personally, I prefer the name brands rather than those made for shops. However, I do not use them as they are basically only a piece of felt, which may be fragile, attached to a fancy handle.

HMV dusters have green felt, and Columbia dark blue felt. An HMV, circular wooden duster is seen quite often, and cost 1s.6d. (7¹/₂p) in 1927, increasing to 1s.9d. by 1941. These, in a later design, cost 4s.6d. (22¹/₂p) in 1949.

I found one of the 1927-1941 variety for £14 in 1993 - a less than perfect specimen. An earlier oval one with the unframed trademark was £20 in 1995. There are certainly another three HMV types for me to find.

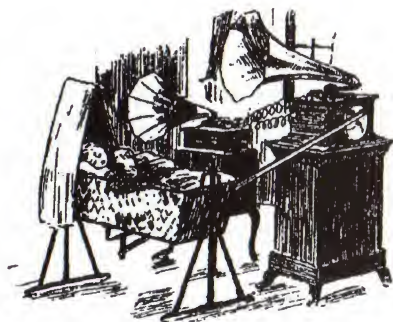
I have only ever seen two varieties of Columbia record dusters. Both are in metal (copper?) and are circular in shape. You hold these by

a hinged metal tab depicting the "Magic Notes" trademark. The Columbia duster cost 1s. (5p) in 1932.

One duster is dull with bright lettering (you usually have to make it that way by careful polishing), the other, all bright metal. Presumably one is earlier than the other, and the prices I quote make little sense as both are in the same condition. The dull variety cost £16 in 1995: a bright one, £5 in 1996.

I have never seen any variety of record duster in its original box, a condition which I expect would command an inflated price.

Next time: Speed Testers



LET'S LISTEN AGAIN, no. 2

by Phil Bennett

Firstly, my thanks to Steve Walker [*HILLDALE NEWS* no. 219, December 1997 - Ed.] for putting me right regarding the recordings of Lopez and Hamilton's Kings of Harmony Orchestra - silly me for believing a discography! Those of you who have a copy of the Edison Blue Amberol listing should amend page 27, and show Amberol nos. 4554, 4556, 4574, 4593, 4604, and 4614 as being by Vincent Lopez and his Orchestra, an entirely different group from the "Kings of Harmony". Further thanks are due to Steve for sending me a tape of the unissued "Kings of Harmony" title "Dixieland", which proves to be, as Brian Rust queries in *Jazz Records 1897-1942*, "Original Dixieland One-Step" and a very spirited version it is to be sure. Exactly why it was never issued is open to debate. Steve reckons that the Edison Company were wary of falling into the same copyright trap that Victor had fallen into in 1917, while John Dales reckons that it was probably vetoed by Edison himself as being too "jazzy". However, after 78 years, we shall probably never know the truth. Incidentally, what is not generally known is that, back in 1917, when the recording of this

tune by the Original Dixieland Jass Band first appeared (the first jazz record of all time) the intended title was "Dixieland Jass Band", and so it appeared in the Victor catalogue supplement for May 1917. The type of dance that was intended to be performed to this tune was a one step, and so it was described, as the tune on the reverse of the disc - "Livery Stable Blues" - was described as a fox trot. Unfortunately, when the record labels were printed, the printer omitted the hyphen from between the words "Band" and "One Step", and the rest, as they say, is history.

In recent weeks, I have been listening to some more early jazz records that may or may not, have a drummer in the group. In *Jazz Records 1897-1942*, Brian Rust writes at the beginning of the section on The Virginians -

"The Victor files show no drummer, but the occasional cymbal crashes and chimes may have been played by Eddie King, the musical director for Victor at the time".

I have been listening very carefully to the goodly number of sides that I have by this group, and on the earlier sessions a drummer is very

evident. Whether this is King or Harold Macdonald I do not know: the latter was the regular drummer with the Paul Whiteman Orchestra in the early 1920s, and, of course, The Virginians were a contingent from the Whiteman Orchestra... This drummer can be heard rattling merrily away on his woodblock on "Memphis Blues", while there is a prominent use of the snare drum (or just possibly, a Chinese tom-tom) on "Yankee Doodle Blues". The snare drum is also prominent on "Lovin' Sam", while somebody plays the castanets on "Rose of the Rio Grande". Furthermore, assuming that Brian Rust is correct in asserting that Eddie King replaces Macdonald on the 1st February 1923 session, then the assertion that King is omitted from the group for the 20th February session appears to be incorrect as somebody (presumably Eddie King) is responsible for the cymbal crashes. Incidentally, have any of you jazz record collectors noticed the strange "noises off" that occur during the playing of "Nobody Lied"? It sounds to me that somebody, who is some distance from the pick-up horns, calls out at bar 27, but exactly what is said (if indeed, any word is spoken) cannot be distinguished.

Back in the summer of 1970, an article appeared in Storyville

magazine in which the authors suggested that the normally quoted personnel listing for the 1926 Vocalion recordings by Erskine Tate's Vendôme Orchestra were incorrect. It was contended that the notable Chicago-based, but New Orleans-born clarinettist, Johnny Dodds, had participated in the making of these two fine sides - "Static Strut" and "Stomp Off, Let's Go!" - surely among the hottest jazz records of all time. It was also suggested that "Stump" Evans could not have played both the baritone and alto saxophone solos on the first side as there was insufficient time for him to change instruments, and that an unknown reed player must have been present. For many years, I have been unable to hear Johnny Dodds on these recordings - after all, collectors have been "hearing" Dodds on records where he was most certainly not present. However, having recently acquired these two recordings in microgroove format, intense listening has proved that I was wrong, and that Johnny Dodds is present. At about bar 20 on "Stomp Off..." there is a clarinet phrase which, in my opinion, is unmistakably the sound of Johnny Dodds. Seasoned collectors might well ask why Johnny Dodds' presence has not been clearly apparent before? The reasons for this are twofold: firstly, Dodds does

not solo on clarinet, so the sound of this instrument is immersed in the general ensemble *mélange* which is dominated by Louis Armstrong's trumpet; and secondly, Dodds probably doubles on alto saxophone in the ensemble passages, an instrument which he only used on record in 1926. It is however, unlikely that it is Dodds who takes the alto solo on "Static Strut", as comparison with his other two recorded solo spots on this instrument shows. Perhaps Angelo Fernandez, who regularly played clarinet for Erskine Tate at that time, was unable to make the session on that last Saturday in May, so Johnny Dodds, who was well known as a "session man" was drafted in as a replacement.

Finally, here's something about the Princeton Triangle Jazz Band. This amateur group from Princeton University was active during the

1920s, although its personnel varied somewhat as students came and went. The group made some records on Columbia, which were for private circulation amongst the student fraternity, and they did not appear in the general catalogue. In spite of touring Europe in 1924, the band were little known to record collectors outside the USA, until the appearance of an LP in early 1970. Most of their recordings were of tunes written for the university stage productions, although two jazz numbers of the day were issued as being by the Equinox Orchestra. Another side listed as being by the Equinox Orchestra - "Strong Talk" - appeared on the Biograph LP issue. The sleeve notes state that this title was recorded in 1932, but I can't find any trace of this recording in Jazz Records 1897-1942. Can anybody help, please?

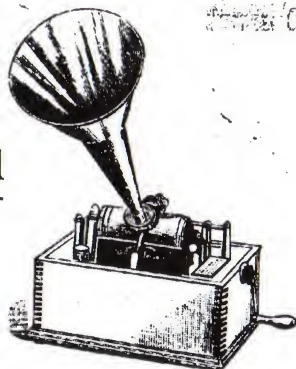
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45 YEARS OF THE 45 rpm RECORD

A CONCISE HISTORY

by H. B. Raynaud

Based on a lecture for CLPGS at the Swedenborg Institute,
London; 16th June 1998

The 45 rpm record was developed in the early Fifties by RCA Victor in the USA, as a successor to the Standard 10" 78 record for double-sided "pop" records to sell to the public, and for use in coin-operated machines - Juke Boxes - in cafés, clubs, etc. They arrived in this country about 1952, issued by EMI, and Decca followed about two years later.

The format was to be small and light, as they were pressed in a vinyl compound, which was considerably more expensive than the shellac of 78 usage. The playing-time was a compromise between groove size, the rotational speed, and the diameter of the disc, all to be compatible with the sound quality of the existing LP - which itself had only been around for three or four years. But the sound level on these discs had to be higher than on LP, to be effective on a fairly cheap, simple reproducer with a crystal pick-up, and certainly comparable (in level and quality) to the well-

established 78 disc. All of these various inter-related parameters, and a few others, made their contribution to the features and characteristics of the 45 rpm record.

The original discs had a $1\frac{1}{2}$ " centre hole: RCA had developed a turntable changer with the automatic dropping mechanism within the centre pillar of $1\frac{1}{2}$ " diameter, taking a stack of upto 6 or so discs. It was essential therefore that the discs had both a friction ring so that they did not slip on each other whilst playing, and a "Grube-GardTM" to protect the playing surfaces.

So, within manufacturing tolerances, and slight differences between various makers, here are the main physical dimensions of a typical pressing -

Outer diameter of disc	$6\frac{7}{8}$ "
Start of play area	$6\frac{5}{8}$ "
Finish of play area	$4\frac{1}{4}$ "
The concentric run-in groove	$3\frac{3}{4}$ "
Label	$3\frac{1}{2}$ "

The groove profile was $1\frac{1}{2}$ thou" deep (0.0015"), and 3 thou" across (0.003").

The groove angle was originally $87\frac{1}{2}^\circ$, but this became 90° later, so that it could be cut by the same stylus as a stereo LP.

The groove:land ratio was 60:40 ("land" refers to the uncut surface of the record, between the grooves).

The record/replay characteristic on British 45s was based on CCIR, a standard curve of the time.

The use of the "pillar-mechanism" machine did not last long (due to its expense and complexity), and the discs would then have to be played on a turntable with a normal centre spindle of $\frac{9}{32}$ " (0.286") diameter. For this reason, they soon appeared with a "knock-out" spider, with an outside diameter of $1\frac{1}{2}$ " and inside, $\frac{9}{32}$ ". Alternatively, a moulded plastic adaptor with the same dimensions was supplied with the turntable, or sold separately.

Regarding the play-area limits, given above, it can be seen that the maximum playing margin (i.e., the space on the record surface for the grooves) is only $1\frac{1}{16}$ ". Playing durations would therefore vary with the number of grooves per inch, e.g.,

80 gpi*	2 min. 20 sec. ¹
100 gpi*	3 min. 0 sec. ¹
125 gpi*	3 min. 40 sec. ¹
150 gpi*	4 min. 20 sec. ²
200 gpi*	5 min. 50 sec. ²

250 gpi* 7 min. 15 sec.²

* Grooves per inch

¹ Typical durations for standard 45 "pop" singles

² Typical durations for EPs - Extended Play - mainly Classical recordings, initially.

Compare 78s, @ 112 gpi: 12" diameter, gave just over 5 minutes; 10" diameter, gave just under 4 minutes.

Note that if a 7" disc is cut at $33\frac{1}{3}$ rpm - as was used on some discs for language tuition, etc., it would give an extended time at a lower sound quality towards the centre, but for classical music, the inner play diameter would be 5", giving no time advantage over the usual 45 rpm.

By 1958/9, the 78 was virtually finished in Europe, but "dual release" of major popular items on both 78 and 45 continued in the UK until mid-1960. The major record companies with the equipment and staff could cut both 78 and 45 release masters simultaneously - from the same master-tape and with identical equalisation for both. The sound level from a 45 can approach that of a 78. Matrix and/or catalogue numbers often had the same "root", with just a change of prefix or suffix to indicate whether the item was a 45 or a 78.

Most companies pressed the records, plates being made from 10" masters. RCA originally had a process to injection-mould the PVC

or Geon™ (a PVC compound), but found it expensive, and it resulted in a disc with not the best wearing quality. Only Deutsche Grammophon claimed to continue with this method. A 7" disc should contain about 50 grams of plastic. All other pressing or process details are similar to LP practice.

The disc would ideally be played by a 1 thou" (0.001") stylus point at 10 grams, but a finer point, say 0.8 thou" (0.0008") would work at 7-8 gm on a superior machine, as both LP and 45 were "microgroove", being cut by the same stylus. Of course, 78-style needle points were quite unsuitable for microgrooves.


In bulk, the space-saving represented by 45s (e.g., in warehouses, or on vans) would be slightly better than 2:1 compared with traditional 10" 78s, their thickness being fractionally less than either 10" or 12" LPs. From the late 1950s on, the "pop" music scene was dominated by the 45 record. In more recent years, 45s also appeared in a 10" or 12" format, but these were something of a novelty. By this time, Compact Discs were fast taking over the record scene.

It is interesting to note that Berliner's original gramophone disc

was a 7". In a future edition of HILLANDALE NEWS, I hope to give a concise history of the 33¹/₃ rpm LP record. Both 45 and 33¹/₃ formats have now been made obsolete by Compact Discs.

INFORMATION WANTED

The Editorial Group have been passed a request for information from a Mr. Bruce Goebel who has recently purchased a "Gramophone 33 with an exterior horn". If any Member wishes to write to him with information, his address is:-


Yakima, WA 98902
USA

WHERE ARE THEY?

We have found the names of three people on the membership database, who we believe may be members, but we do not have their addresses. If any member knows the address of any of these people, could they contact the Editorial Group with the required information. The names are:-

Peter Broon
M.D. Barton Broon
M.D. Parkes

The first two are thought to be in the USA.

Advertisement

NEWS FROM THE CLPGS BOOKSHOP

December 1998

Many of the older publications are now becoming in short supply and I have annotated the bookshop accordingly. There are also publications, which although available many years ago, have re-appeared and can now be offered again to Members. **Prices for each item are per copy, postage extra.**

FASCINATING RHYTHM - Peter Cliffe. Special purchase in hardback. 280 pages filled with monochrome illustrations of the stars which made those dance tunes so popular between the two wars. Issued as item **BD-39, cost £5-00.**

FROM TINFOIL TO STEREO - Walter Welch and Leah Burt. This is the hardback reprinted version of the original 1959 edition, including additional information. 232 pages illustrated with 40 monochrome pictures. Issued as item **BD-37, cost £32-00.**

THE E.M.G. STORY - Francis James. The E.M.G. Story tells for the very first time how E. M. Ginn, once an assistant fish and poultry salesman came to found a firm whose goal was simply to build the best gramophones in the world; how despite myriad tribulations he succeeded, only to lose his firm to his associates. It is also the story of the early English gramophone pioneers; how their gentlemanly cooperation turned soon enough into bitter disputes, litigation and trade wars. It is the story of how the gramophone was transformed from a mass-produced clockwork novelty into an instrument made and tuned by hand of such impeccable quality that no self-respecting composer, music critic or connoisseur would have anything else. It is the story of human emotion, achievement and disappointment - of Hubris and Nemesis.

Lavishly illustrated with many advertisements and photographs of the period (1916-1980) and with appendices which tabulate the technical details of every model of English handmade gramophone, The E.M.G. Story can genuinely be said to be the very first chapter of High Fidelity reproduction. Issued in hardback, 144 pages, over 100 illustrations, as item **BD-41, cost £15-00.**

DATE ALL THOSE ENGLISH 78s - Part 1 - Commercial - Eddie Shaw. Further to previous announcements in HILLANDALE NEWS, this is an updated official Society publication as authorised by the compiler. Issued as 40 A4 sheets, with clear plastic cover and slide spine binding. This is issued as item **CL-26, cost £7-50.**

BEKA Double Sided Records - a listing dating probably from just before the Great War, and including the newly introduced 12" "Meister Records". Many quality Band, Orchestral, Instrumental and Vocal records are listed, including many Music Hall Artists, some of which are illustrated. Issued as item **CL-31**, cost **£3-00**.

SOCIETA ITALIANA di FONOTIPIA. Reproduction of an original 12¹/₂" x 7¹/₂" catalogue in two colours (red and olive-green), front dated 1907. Lavish production featuring Operatic and Instrumental artists recording for the Fonotipia label. Biographical details in Italian, with large photographs and recordings available. As reviewed by Dr. Martland in HILLANDALE NEWS no. 223. Issued as item **BD-42**, cost **£12-00**.

COLUMBIA 10" RECORDS - Frank Andrews. Re-print for 1999. The original 300 odd pages of information are augmented with a further 22 pages of corrections, bound in. Coloured laminated thin card covers and taped spine. Issued as item **BD-28**, cost **£28-00**.

COLUMBIA 10" RECORDS - UPDATE. The 22-page update is published separately for Society Members who have already purchased publication BD-28. Presented in a clear A4 plastic folder, this will be suitable for either slipping into the original publication, or transferring the information over, as required. Issued as item **CL-31**, cost **£2-50**.

IMPERIAL RECORDS 1929. Listing discs then currently available from cat. no. 860 upwards. A wonderful miscellany of Popular and Classical titles drawn from diverse British, American and Continental sources. Issued as item **CL-32**, cost **£2-00**.

CATALOGUE OF EDISON 4-MINUTE WAX AMBEROL CYLINDER RECORDS; Volume 2 - British Issues, 1909-1912 - Second (Revised) Edition, 1974. Copies of the original publication compiled by the late Sydney Carter. Issued as item **CL-33**, cost **£3-00**.

Re-print of Record Lists for BERLINER DISCS. British issues for 16th November 1898, 22nd February 1899 and June 1900; single German & French lists + American for 22nd February 1899. Issued as item **CL-34**, cost **£2-00**.

“HOLOGRAPHIC” SOUND

by Ivor Abelson

Readers may remember that some years ago I wrote in the HILLANDALE NEWS of my observations of a stereophonic sound stage built up in the mouth of a gramophone horn when playing electrically recorded discs.

Now there is an observation, more generally written about, of holographic (sic) sound arising from the electric replay of electrically recorded 78 rpm discs. EMI state that they are at the greatest pains to preserve the “open ambience” when transposing 78s to CD and this is very much to their credit. It has been assumed that this original open ambience was due to simple microphone placement, not too many of them, and a simple mixing process.

The return to the Hi-Fi market of large directly heated triodes in the output stage of the amplifier raised a comment on the special quality of the sound they give rise to, described by advertisers and reviewers as “holographic”, although I would have thought that “holosonic” was a more correct term.

This raises the question of why such amplifiers and electrically recorded

78 rpm records produce this pleasing effect. Is it the use of directly heated triodes in the output stage? Is this the entire reason or is it something else entirely to do with the use of a driver transformer? It is dangerous to reach a conclusion on incomplete data. In 1934, Cocking, writing in the Wireless World, objected to driver transformers because of the inevitable distortion they would contribute. He preferred the use of valve phase splitters and inverters.

Decca, initially in the Decola, used a phase splitting transformer before rejecting it in favour of a valve circuit on a sub chassis. Yet those who supply transformers tell us that the modern component is an entirely new and superior device offering important advantages over a valve circuit. But tests fail to reveal figures which in any way support this claim, so unless there is an unmeasurable factor which is significant, the conclusion must be that there is nothing new here.

What other evidence is there to support the belief that the transformer is the basis of “spaciousness”? My parents had a Sound Sales system using a valve

phase splitter which could be, and was, very precisely adjusted. I remember superb sound, even from an AM radio, yet there was no spatial image. Record reproduction was then limited in the upper range by the costly Rothermel pick-up in use. The equipment was destroyed by war-time bombing before a more refined pick-up such as the Decca D could be fitted.

Returning to modern amplifiers, it might be thought that it would be best to talk to the manufacturers. Those I have spoken to have been reluctant to particularise on the subject of holographic sound. Their attitude is "buy and enjoy". They point out that some USA-made valves utilise a massive voltage drive "best provided by a transformer", but a transformer had been shown to be not essential for such large drives as long ago as 1938. Obviously, there is more to learn before we fully understand the valve-based amplifier. There are so many contending opinions in favour of different systems. Some authorities favour directly heated triodes; some say that a modern valve like the KT88 *connected* as a triode is better; others prefer the ultra-linear connection; yet others say this is inferior to a pentode or tetrode arrangement. There is another opinion which favours push-pull over the single-ended

system. Others, perhaps with a vested interest, go as far as to claim transistors are best, but there is no agreement as to which is the best type - germanium bipolar, silicon bipolar, or a silicon FET.

In pre-war times, there were costly speakers such as the Voyt Domestic, the Mordaunt Duplex, and the big Tannoys. Such speakers could never be accurate by objective standards, yet in their day they were well regarded. Today, massive sums can be spent on amplifiers - £6000 is about the middle of the price range - but the choice must be made on incomplete information with no credible systematic tests to guide the purchaser.

Are we now in an era where we rely on the *non-linear* component in the amplifier to produce the sound in a pleasing way even if it could be shown, when measuring methods improve, that the system deviates from the ultimate accuracy. Perhaps readers have some answers.



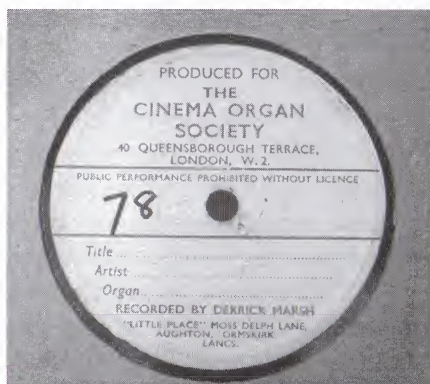
WE ALSO HAVE OUR OWN RECORDS, Part 9

by Frank Andrews

...continued from previous issue.

The next label was printed **PRODUCED FOR THE CINEMA ORGAN SOCIETY**, but for convenience it seems more logical to include it among the "C" labels. I do not know when this society was formed. It still exists today, and the South Bank University, London, is one of the venues where it presents recitals on *in situ* theatre organs.

The label had blue printing on a white background, with neither the organist or the piece played printed on the label, such data to be inscribed by hand. The only entry is 78, which is not the Society's order number, but the speed at which the disc should be played. The address of the Society is given as 40 Queensborough Terrace, London, W.2, and the recording had been undertaken by Derrick Marsh, of "Little Place", Moss Delph Lane, Aughton, Ormskirk, in Lancashire. Matrix numbers outside the label were SD505 and SD506. A pencilled-in catalogue number was COS/2.



CINETONE discs of 10" and 12" sizes were sold in Britain through Messrs. Dallmeyer & Co., a leading firm in the optical trades. The actual proprietors of the discs were the De Fry Corporation of Chicago, Illinois. The recordings were produced to accompany motion picture films created for home viewing using the Cinetone Projector which incorporated an electrically driven turntable and an electric pick-up to be connected to radio receivers for sound reproduction from the discs. The records were sold as a package with the films, which were priced at £3 per subject. The films, discs and projectors were advertised in the U.K. in "The Wireless Trader" in its

May 11th, 1929 issue. Has any member any data concerning these discs?

I have been told of a Cinetone disc which was sold in Holland which had a slate blue label printed in gold, with the device of a letter "C" surmounting the depiction of a disc record. Around the upper part of the label was the wording "MY Cinetone - Amsterdam". Any connection with the Chicago corporation has not been established.

The **CITIZEN RECORD**. The ownership of this label belonged to two different proprietors. The first owner was the Invicta Record Co. Ltd., founded by William Barraud, the brother of the painter of the famous "His Master's Voice" pictures in their two guises. I have covered this aspect of the first Citizen Records in previous issues of HILLANDALE NEWS under the title of "Nipper's Uncle".



Citizen Record, as a trade mark, had been submitted for registration by W. A. Barraud, Ltd., in 1913 and "filed" on January 9th, 1914, with registration arriving the following May. By that time, W. A. Barraud, Ltd. had been wound up and the mark went to Barraud's newly founded Invicta Record Co. Ltd., which had been established in June 1914, the Guardsman Record being that company's primary label. Citizen Records made use of the contemporary Guardsman matrices, and, it would seem, did not appear in the U.K. until 1916. The recordings took place in New Inn Yard in the City of London, hence the inclusion of the City of London's coat of arms as a logo for the label. Pressing was carried out by the Crystalate business in Golden Green, Kent. The catalogue series was in a 3000 number range. As such, those discs do not come within my terms of reference for this series.

But the second series of Citizen Records do. They were begun in 1921 with a 500 catalogue number series. The 3000 series had had their last issues at some unknown date during the Great War.

At first, this second series were pressed by the Crystalate firm, but in 1922, production switched to the Universal Music Co. Ltd. plant at

Hayes, Middlesex, a subsidiary business of the Aeolian Co. Ltd., that company having bought out the Invicta Record Company at some juncture in that year. The production of Citizen Records and Guardsman Records, now as Guardsman, continued but their ownership was placed in the hands of others. The Guardsman went to Lugton & Co. Ltd., which had been the sole concessionaires for their distribution for some years past, and the Citizen Record label went to a partnership established at 45 Stafford Street, Liverpool, under the name of Messrs. Phineas Tavriger and George Solomon Duden.

The labels on the Citizen discs, by this time, were in white, red, gold and black, having a great affinity with the same colours used on the Beltona De Luxe Records, also being pressed by the Universal Music Co. Ltd. for the Murdoch Trading Co.

The pressing company became part of the Vocalion Gramophone Co. Ltd. in 1925. The Citizen registered trade mark was taken off the Trades Mark Register in 1928.

CLARA SCHUMANN SOCIETY RECORDS. The repertoire of a seven disc set of 12" size was all devoted to the works of Robert Schumann, edited by his wife, Clara. For recording purposes, they were

performed by one of her pupils, Adelina de Lara, a minor composer in her own right, and a well-known pianist. (She should not be confused with Isodore de Lara, whose real name was Cohen, who was another minor British composer.)

Adelina's recordings were advertised by the Modern Recording Company, of 9 Piccadilly Arcade, London, W.1, in January 1951. Although the discs were priced at 10s. (50p) each, they were only available as a complete set at £3 10s. (£3-50). I have never seen any of those discs, but I am told that the catalogue and matrix numbers were identical, being face numbers running from MM361 to MM374.

I do not know who pressed the discs, nor if the Modern Recording Co. actually recorded them. A further disc is known, from 1951, numbered SC.1, which leads one to suspect that here we have another privately contracted recording from another source. Further information would be welcome.

CLASSIC JAZZ RECORDS. These were recordings put out for The Sheffield Rhythm Club by W. H. Curtis: so states the labels, but who pressed the records I cannot say. I have been told that the discs, numbered into a C.J.-prefixed catalogue series, were pressed only in limited quantities. They certainly

appeared after the Second World War. Don Taylor, in his "English 78 Picture Book" guesses *circa* 1950. Has any member better information than this?

CLEOPATRA. Were there ever any records labelled thus? The name was the registered trade mark of Leonard Joseph Blum of Stella, Victory, Diploma and Pioneer Records, but he never used the name Cleopatra records in his own advertising of his company's own discs. Did Blum & Co. Ltd. supply such discs for a client? Of course, the name could have been used for a model of a gramophone, or for needles, or a soundbox.

The mark, which was registered in 1913, must have been put to use as it was still extant in 1916 when the London branch of the Columbia Graphophone Company took it over. When the exigencies of war necessitated the Columbia business becoming a registered British company, thus adding Limited to its corporate name, in 1917, the Cleopatra trade mark became its property. Again, it must have been in use as the mark was renewed in 1926. It would then have come within the control of Columbia International Ltd, and it could have been used anywhere in the world where the large Columbia and Lindstrom companies had markets,

and the name used for special clients in the manner that Cameo had been used. Are there any Cleopatra records about?

CLEVELAND were 10" discs, and according to our long-time member and researcher, Jim Hayes, of Liverpool, the known eight sides issued, numbered 1 to 8, were all of recordings by Freddy Randall and His Band, and circulated during 1948. I have not seen any examples, and I know not who recorded and/or pressed the discs. I do know that the sole distributors of Cleveland records in 1951 was Farley Radio Services, Ltd. Freddy Randall's band went on to record for Parlophone, and it was issued in its Super Rhythm Style Series between 1951 and 1957, with at least one issue in every year in the "R"-prefixed series.

CLOVER RECORD. A 10" disc with a green label and a white edge printed green, all other script printed in black, except for the label name and its logo, that of a three-leaved clover above the spindle hole. The proprietor was the publishing house of The Francis, Day & Hunter Organisation, but the royalty facsimile stamp on the label projected was that of Sun Music Publishing Ltd.

S.1001, with matrix TL1477 had a title "The Knick Knack Song",

which was popular during 1948. On this disc, it was recorded by Billy Ternent & his Orchestra, with The Keynotes handling the vocal refrain. I know not who pressed Clover Records nor who undertook the recordings. Why "TL" for a matrix prefix? The "Made in England" printed above the catalogue number is very similar to the same legend as printed on "His Master's Voice" labels.



Before dealing with the next label, a word about matrix numbers. Because many records were sold by businesses which had their discs supplied under contract from the actual recorders and manufacturers, the stock rooms needed to know which metal masters were owned by a client, or were set aside for a client's use, and they had their original matrix numbers removed or

obliterated, and a stock number applied for a client's label. As such pressed discs often carried artistes under pseudonyms, it is essential for the researcher to discover what the source of matrices could be in order that the correct name of the artistes be established. Where the obliteration of a matrix number has been done badly, or it has been thickly obscured by the overlying label, it is often not possible to say with certainty what the original label and artiste's credit really was. The creation of stock matrix numbers simplified the stocking of matrices used for clients in the pressing plants. On the other hand, some companies are known to have put their own matrix series on to discs where they had received masters from foreign sources. That again necessitates tracking down the original source matrices to discover the original accreditation of the artistes.

All this by way of an introduction to COLISEUM S-F RECORD and COLISEUM...

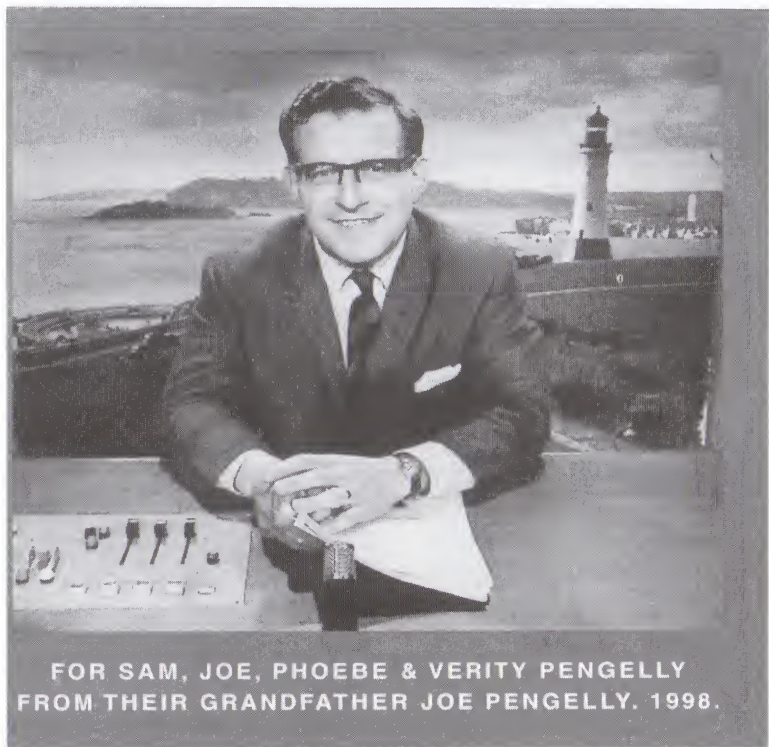
...to be continued

“The CD of a Nobody”

by Joe Pengelly

It is as a cylinder collector and sound improver that most of us know Joe Pengelly best, although in earlier years he was an announcer and cast member of radio and TV features with the BBC in Plymouth, as well as a tenor vocalist. “The CD of a Nobody” is a novel form of autobiography which Joe has prepared as a private compilation for the benefit of his

grandchildren. Although copies are not available for sale, Joe has consented to the publication of its details in HILLANDALE NEWS, which we take pleasure in doing, both to illustrate what is achievable with contemporary technology, and to provide a fascinating personal insight into the man.



THE CD OF A NOBODY AJP 5

JOE PENGELLY - 1998

1	"Fill A Glass". (Quilter)	1'50"	13	The Battle of The Somme, 1916. Remembered 60 years on.	2'44"
2	"I Have Twelve Oxen." (Ireland).	1'52"	14	"The Lost Chord." Gobbet from Caruso re-creation of 1992.	1'03"
3	"Fair House of Joy." (Quilter).	2'01"	15	Start & End gobblots from French anti-British 4" Lioret cylinder of 1900.	1'19"
4	"Song of Soldiers." (Hely Hutchinson).	1'56"	16	Clement Barber remembering Queen Victoria and segue to Drake's Drum.	2'55"
5	"Che Farò." (Gilck)	3'34"	17	"Thou Shalt Break Them". (Handel)	2'47"
6	"Hymne To God The Father." (Huntley)	3'16"	18	"In The Good Old Summertime". Gobbet from Pink Lambert cylinder No. 939. Circa 1904.	1'11"
7	BBC Interview, 1972.	34'47"	19	"All Alone". Ada Jones. Gobbet from Edison Wax Amberol No. 725 of 1911.	2'05"
8	"The Volunteer Organist." Peter Dawson. Gobbet from Edison BA cylinder No. 23026 of 1913.	1'04"	20	"Phonograph". The Emperor Menelik "King of Kings" 1899.	15"
9	"The Mikado Waltz." Military band Gobbet from Edison BA cylinder. No. 23053 of 1913.	1'37"		Total duration	73'33"
10	Violin solo. Stroud Haxton. Gobbet from Indestructible 4 cylinder No. 7005 of 1910.	1'37"			
11	"Light As A Feather". Bells Gobbet from Edison BA cylinder. No. 1503 of 1912.	1'07"			
12	Cornish Show.	2'42"			

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THE CD OF A NOBODY AJP 5

These recordings have been put on CD for my grandchildren, Sam, Joe, Phoebe and Verity Pengelly, since it may be that in the years to come they may like to know something of my life and how I sounded.

I hope, too, that the recordings will demonstrate my high regard for the spoken word and my claimed superiority of it over its written or printed equivalent. In other words, "it's all in the voice", with the spoken - or sung word - having an essential extra dimension lacking from the same symbol on a page.

Tracks 1 to 4 are representative of the songs I sang for the BBC in tenor recital programmes. The accompaniment is by Mason Whipp.

Track 5 is an attempt to recreate the sound of the male contralto voice - the voice for which this aria was written. The accompaniment here is Rita Lang.

Track 6 illustrates my interest in the true countertenor voice - a sort of tenor overdrive - and distinct from the falsetto male alto voice, something I have written extensively about and lectured on in the USA. The organ accompaniment, dating from 1955, is played by the 87 year old Dr Harry Moreton at the console of the instrument in St Catherine's Church, Plymouth, now demolished. This countertenor recording formed one side of a 78rpm record issued to raise funds for the restoration of the organ in Plymouth's Mether Church, St Andrew's, destroyed in the Plymouth Blitz.

Track 7 is an extended interview on my life and work that went out on BBC radio in 1972.

Tracks 8 to 11 are my electrical transcriptions of cylinder recordings that illustrate my special interest in this field of work and that were used in the BBC programme celebrating the centenary of the invention of recorded sound. This was a programme that I both wrote and presented.

Track 12 comprises "vox pop" recorded at a Royal Cornwall Show in the 1970s. They illustrate my interest in oral history, with the manner of speech of the people interviewed

displaying an equal importance with the content of what they said. I quite shamefully take on the manner of speech of those I talk to and in so doing "track my jaw".

Track 13 is a prime form of oral history. Although I elicit all that is said about the first day of The Battle of the Somme, as remembered by survivors 60 years on, I have removed myself as the interviewer. The clicking to be heard on the first interview was caused by the veteran's loose dentures!

Track 14 is a gobbet from a 1992 re-creation of Caruso's "The Lost Chord". The organist providing the modern accompaniment is Bart Smeaton.

Track 15 comprises the start and end gobblots from a 4" French anti-British Lioret cylinder recording of 1900. At the conclusion of the recording the band provides the claque to applaud themselves! During the Second World War this same tune was used to accompany anti-Semitic words.

In Track 16 Clement Barber remembers Queen Victoria when he was a chorister at Windsor Castle. This segues into a recording of Drake's Drum recorded by me at his home in Buckland Abbey, near Plymouth in 1974. I amplified the gentle tap with a pencil on the fragile drumhead by the City Curator, Alec Cunningham, to create the martial call to arms heard here.

Track 17 "Thou Shalt Break Them" from Handel's "Messiah", was recorded in 1963 in the now demolished Mutley Methodist Church, Plymouth. Bart Smeaton is the organist.

Track 18 gobbet originates from a Pink Lambert cylinder circa 1904. It commences with the stentorian voice of an announcer of the period.

Ada Jones, featured on Track 19 is a gobbet from Edison Wax Amberol No 725 of 1911, was born in Oldham, England, but went on to become an Edison star in the USA.

Track 20 comprises just the repeated work "Phonograph" coming off a cylinder recording of 1899 and voiced by the Emperor Menelik of Abyssinia. It is included here because the Emperor also claimed, uniquely, to be "The King of Kings".

George Frow

Obituary – Dr. Boris Semeonoff

Collectors all over the world will have been saddened by news of the death of Dr. Boris Semeonoff on 2nd. August 1998, at the age of 88. His book "Record Collecting" was one of the first books we all bought: we could not afford Bauer or P. G. Hurst's books, but Boris's was affordable, and it was packed with useful information. Although it must have sold thousands of copies, Boris once told me that his total earnings from royalties were just over £32!

He is equally well remembered for his work for the "Record Collector" magazine, especially on Chaliapin, and more recently, his vast archive of information and opera scores enabled him to assist Pearl and Nimbus with their re-issues.

Boris Semeonoff was born in St. Petersburg, and came to England, and thence, Scotland with his mother (a famous linguist) and his sister, when he was about 6 years old. He attended Edinburgh University, and taught phycology there until he retired, when he was 70. During the war, he was drafted into the Intelligence Corps (where else?), where his formidable list of qualifications (Ph.D., M.A. (Hons.) Eng. and B.Educ.) so overawed his superiors that when he was commissioned, in the morning, he was a 2nd Lieutenant; by lunch-time they had reconsidered and he was a 1st. Lieutenant; and by tea-time he was a Captain! Later, he was promoted to Major, and interviewed agents to be

landed in occupied Europe. When photographs of those who had been captured and killed by the Gestapo were published after the war, he was very sad to see so many faces he recognised as agents he had dealt with in the course of his duties as a selection officer.

His own collection numbered 15,000 78s, LPs, tapes, cassettes, and CDs, all scrupulously indexed. No record was granted an index card until he had listened to it with the score in hand, to check that it was authentic and complete. So the Comedy Harmonists were welcomed by this method, just as was Tchaikovsky, Chamber Music, Oratorio, Opera, Piano music (he was one of the very first collectors to realise that de Pachmann, Godowsky and Kreisler were just as important as Tetrzzini, Caruso and Chaliapin). His collection grew to mammoth proportions, complete with the scores, sheet music, biographies, books of reference, and an accumulation of correspondence with collectors from all over the world.

He was a gentle, kind, quietly humorous man, always willing to help anyone he could in his own unostentatious way. He will be greatly missed by all those who were privileged to know him.

Boris is survived by his wife, Catherine, by his sons Robert and Sandy, and his daughters Irine and Elizabeth.

F. S. Winstanley

Book Review

THE E.M.G. STORY

by Francis James

Hardback, 144 pages; 245 x 165 mm

Published by Old Bakehouse Publications

Available from the CLPGS Bookshop, Price £15 (+ p & p)

Here at last is everything you need to know about the E.M.G. and Expert, and the formation of the Hi Fi industry - a magnificent book, with over 100 illustrations and amazing value at £15.

I have read almost every book in the English language on the gramophone and phonograph, and I can honestly say that this is the most readable and entertaining since "The Fabulous Phonograph" by Gellat in 1956.

We learn, after nearly 70 years of silence, what caused the split in E.M.G. that led Ginn to form his own company and launch the Expert range in 1930. The numerous horn and cabinet gramophones, radios and Hi Fi outfits are illustrated and described, together with the accessories and literature. Most interesting of all, however, is the insight we get into the characters of the men who ran these companies, and fascinating people they were too.

Frank James has put a great deal of his hard-earned money into printing this book, and to giving record and gramophone enthusiasts a real bargain. I hope the Society's Members and their friends will support him.

[See also the advertisement on the inside rear cover - Ed.]

Roger Thorne



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New Model
of the Famous*

"Mark" Series HANDMADE GRAMOPHONES

H. B. DAVEY'S
Latest Triumph

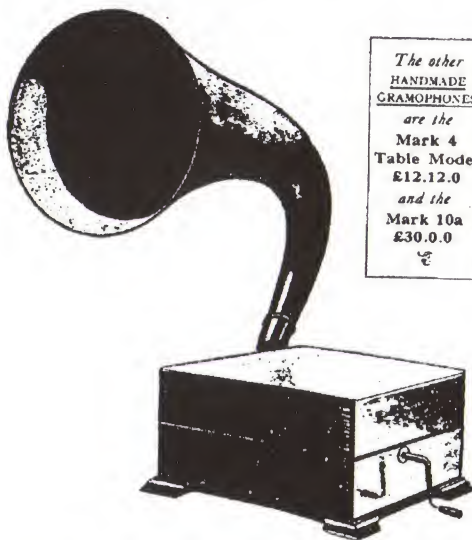
*and quite the finest value,
in the Gramophone World*

All who know the history of the hand-made gramophone will remember the sensation created by the first machine with a really big external horn ... how the Mark X, designed by Mr. H. B. Davey and made at Grape Street to his exacting standards, took at once by storm the little world of gramophiles. How later it won unstinted praise from musicians who had previously thought the gramophone a toy.

Then came the Mark Xa, and this was, and is, very near to perfection. Nearer, much nearer than any other gramophone, and still the only possible purchase for those who want and can afford the best that money can buy.

Now, and in some ways an even greater achievement, comes the Mark 9, the small brother of the Mark Xa, and at the remarkable price of sixteen guineas! From a glorious bass and even response throughout its great range, up to a clean and natural 'top,' the reproduction of the Mark 9 is something to marvel at in its fidelity, something to always enjoy, for really faithful reproduction never palls; something to envy, something definitely to possess. Come and hear the Mark 9, or send for further particulars.

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Reports

London, September 15th 1998

"Members' Night" – report awaited.

London, October 20th, 1998

"Edison's Gems" – live on Edison phonograph; by Paul Morris – report awaited.

London, 17th November 1998

On this evening, Members gathered in the Swedenborg Institute in Bloomsbury to enjoy John Passmore's programme, "Enrico Caruso sings Verdi", a sequel to his very well received talk of 21st April. Following a similar format as previously, John interleaved the recordings with anecdotes from Caruso's life, concentrating this time on his full and varied love life.

All the recordings were from Caruso's Victor period, with the first selection being *Di Quella Pira* from *Il Trovatore*, dating from February 1906. The recordings then followed chronologically, which gave the Members an insight into the change in Caruso's voice and style as he matured as an artiste. John included all the great recordings of the period – *Questa o Quella* and *La Donna è Mobile* from *Rigoletto*, both dating from 1908; *Ai Nostri Monti*, with Louise Homer, also from 1908; *O Terra Addio* from *Aida*, with Joanna Gadske, from November 1909; and the quartet from *Rigoletto* dating from 1907, on Victor C-4259-1. Despite a heavy recording and

performing schedule, Caruso still managed to conduct an active love life, and John described these often amusing, but sometimes tragic, incidents in his own inimitable style, culminating in the well-known "Monkey House" incident in the New York Central Park Zoo.

Caruso's career continued through the Great War, and in the second part of John's programme, we were entertained with arias from *Macbeth*, *Miaposa Sara Lamia Bandiera*, recorded in 1916, and *Destino Ne Gusta Me Dato* from *La Forza del Destino*, with Giuseppe De Luca, dating from 1918 on Victor C-19132-1-2-3. Finally, John ended his programme with a second recording of the quartet from *Rigoletto* – *Bella Figlia dell'Amore*, with the star casting of Caruso, Galli-Curci, Perini and De Luca dating from January 1917. It was during this period that Caruso found true happiness with his wife, Dorothy, but this was to be short-lived as Caruso himself died in 1921. As a postscript, John played Caruso's last ever recording, from Rossini's *Missa Sonelle*, recorded on 16th September 1920.

As the sound of Caruso's voice died away, the Members showed their appreciation for a fine evening's programme in the usual way.

Tim Wood-Woolley

Midlands Group, 18th July 1998

This evening we broke our usual pattern of having two speakers with individual programmes, when Richard Taylor gave us a demonstration and talk entitled "Tin Foil and Onwards", which needed a whole evening to do it justice.

At the outset, he explained his intention to demonstrate as wide a variety of talking machines as he could gather together. A number of those present had never seen some of the types of machines before.

The first machine to be demonstrated was a reproduction tin foil phonograph, made by Goodwin Ives in 1968. Richard shouted into the horn and was able to record and replay some sort of sound response. Edison had been no more successful at the time he made his first attempts, and left sound reproduction alone for 10 years.

Next, an Edison Standard Model "A" from 1898, known as the "Square Top" Standard. This incorporated the Edison Standard speaker and Edison recorder. Separate earphones helped to overcome a somewhat restricted sound as we heard from a brown wax cylinder of "Soldiers of the Queen".

An Edison Concert machine from 1900 played 5" diameter soft wax cylinders. The larger diameter gave better reproduction.

The famous 'Trade Mark' gramophone from 1900 then played a 7" Berliner disc of a musical selection by the Royal Artillery Band.

An Indian reproduction machine of the Gramophone Company style no. 2

played a 5" Berliner disc of "Old King Cole", the performer reputed to be Emile Berliner himself.

Next, a Columbia Graphophone "GQ" from 1900 played a Columbia brown wax cylinder. Richard played this machine first with a normal small horn, and then with a much larger 3' 6" horn.

Machine number seven was a Pathé "Elf" from *circa* 1915. The "Elf" was sold in the U.K., but not all Pathé machines were. We heard a 10" centre-start record of "Hold Your Hand Out, Naughty Boy", by Ruby Roy.

Then, a Columbia Graphophone "BG", this machine having a larger than normal mandrel, enabling it to play the 3 minute cylinders, which had been introduced in an attempt to combat the 10" disc record, which of course, was also of approximately 3 minutes' duration.

Next, a copy of a Gramophone & Typewriter Co. "Senior Monarch", originally from *circa* 1906. This particular example had a reproduction case (from Spain) and a reproduction horn (from India). We heard a 10" G. & T. record of the banjoist, Olly Oakley, followed by a song from John McCormack.

The first part of the evening concluded with the playing of an Edison "Fireside" combination phonograph, and we heard:-

- a 2 minute Edison cylinder of George Formby, Senior singing "A Merry Christmas and a Happy New Year";

- a 2 minute Indestructible cylinder (made from celluloid);
- a 4 minute Edison black wax cylinder of Arthur Osmond singing "How to be Happy, Though Married".

For the second part of the evening, Richard demonstrated a variety of later machines, including:-

- a Bingola toy gramophone of 1926;
- a Mikkiphone novelty gramophone (playing Glenn Miller's "Little Brown Jug"!).

Finally, to illustrate the last of the mechanical talking machines, we heard an His Master's Voice 102 portable, whose sales had a 30-year life. Richard played Spike Milligan's "My September Love", with soft, medium and loud tone needles to show the marked variation in sound volume.

The members greatly enjoyed this evening and Richard was given a tremendous ovation for all his time and trouble mustering such a wide-ranging collection. Here's to the next time!

Geoff Howl

Midlands Group, 19th September 1998

Our first speaker was Glyn Hughes, from Ruthin in Denbighshire, whose subject was "A History of Welsh Artists on Acoustic Recordings". Glyn brought his own equipment appropriate to the period he reviewed (1901-1910).

The first Welsh artist to record was J. W. Myers (bass/baritone), and an 1892 cylinder recorded by the New

Jersey Phonograph Co. is known to exist. We heard J. W. Myers on a Canadian 10" Berliner Concert Grand disc of 1901, entitled "The Bell Buoy".

A prolific recording artist in the Edwardian period was the soprano Eleanor Jones, who began with Welsh songs. She became Eleanor Jones-Hudson on marriage, and after the death of her husband made over 200 records, some under the pseudonym of "Madame Deering". We heard "The Sun Whose Rays" from "The Mikado", on G. & T. 3663, from 1906.

To confuse matters, the pseudonym "Madame Deering" was also used for some of the recordings of another Welsh soprano, Bessie Jones.

The bass/baritone David Brazell was one of the first of the male Welsh singers to record in Welsh, and Glyn played a 10" Zonophone "Bugeilio'r Gwenith Gwyn" ("Watching the Wheat"). We then heard the same artist on a Blue Amberol cylinder, no. 23334 of 1914, this time in English, "So You Want to be a Soldier, Little Man".

One of the most famous of Welsh vocal artists was the tenor Ben Davies, well-known throughout a long career and a leading singer at the Welsh *Eisteddfodau*. He made his last record at the age of 75, but only made one record in Welsh. We heard his 1903 Pathé disc of Gounod's "Ave Maria".

Other artists played, singing in Welsh were Hirwen Jones, tenor, and the contralto Gwladys Roberts. This lady was a prize-winner at college, and won sufficient money to pay for her college

tuition fees. We heard her 10" Zonophone of 1906, "Dagrau'r Iesu" ("Tears of Jesus").

To move away from solo voices, Glyn played the Dowlais Prize Male Voice Choir singing "Lead, Kindly Light" on a 10" Columbia Graphophone of 1908. It must have been a difficult task to arrange a large choir in front of the acoustic recording horn.

Finally, Glyn introduced the National Welsh Mixed Quartette, believed to be Amy Evans, soprano, Gwladys Roberts, contralto, John Roberts, tenor, and Powell Edwards, bass. On Blue Amberol cylinder no. 14201 from 1910, they sang the hymn tune "Diadem" and we heard Welsh vocal singing at its best.

Glyn used a continental horn machine for the conventional discs, a Pathé horn machine for the Pathé discs, and an Edison Standard Phonograph for the Blue Amberol cylinders.

Very many thanks to Glyn for a fine programme, well researched and delivered. We would certainly hope to ask him to continue the story of Welsh singers on record in the near future.

After the break, Peter Dempsey gave a programme entitled "Variety". He used the His Master's Voice 1935 2-record set (C. 2795/6) "Cavalcade of Variety", which illustrated veterans of the music hall stage of 25-50 years before. Compèred by Stanley Holloway, we heard, among others –

Alice Leamar: "Her Golden Hair Was Hanging Down Her Back"

Kate Carney: "Are We to Part Like This, Bill?"

Harry Champion: "Boiled Beef and Carrots" and "Any Old Iron"

Florrie Forde: "Down at the Old Bull and Bush".

In addition to this 2-record set, Peter gave us 78s of other highly individual artists, including Cavan O'Connor, Vesta Victoria, Louis Bradfield and Billy Bennett. And finally, continuing in the vein of Variety, we heard a CD extract of a popular 1920s and 1930s quartet "The Four Musketeers" singing "The Girl in the Little Green Hat".

All these artists had an indefinable quality, which will last forever, making for a highly enjoyable programme and an ideal contrast to the first half of the evening.

Many thanks to both presenters.

Geoff Howl

Midlands Group, Annual Phonofair, Wolverhampton, 26th September 1998

It is pleasing to report that this year's fair was considered to be a resounding success. Most stallholders declared themselves satisfied with their trading results and there were a comprehensive array of gramophones, phonographs, records, cylinders, needle tins, literature, and bits and pieces available.

At least one Berliner disc changed hands, several Edison Diamond discs of foxtrots (including one by the California Ramblers), and records of top line music hall artists such as Marie Lloyd, Vesta Tilley, Little Tich and Harry Champion also were soon snapped up.

Once again, this event has proved to be an ideal meeting place for Members from many parts of the country, and as one remarked, "This getting together to talk shop is part of the life-blood of our Society".

Geoff Howl

Midlands Group, 21st November 1998

This meeting was "Ladies' Night", which is now an established annual event in the Midlands Group. Once again, the two regulars, Gina Parker and Beryl Baker each gave us varied programmes.

Under the title "Ladies With Talent", Gina explained that all the artistes we were to hear had reached a high degree of competence, and that there would be a mixture of offerings from both jazz and classical worlds. These would be by way of a cassette tape, prepared from 78s, LPs, CDs, and in two instances, cassettes of live performances.

Firstly, Gina presented pianist Myra Hess playing the Gigue from Bach's Fifth French Suite, from a Columbia 78, followed by jazz pianist Mary Lou Williams leading a quartet playing "Lady Bird", from a 1953 Vogue 78.

Nansi Richards, at the age of 71, gave us a Welsh harp solo, recorded in 1959 from a Qualiton LP. Gina informed us that of the three types of concert harp, the Welsh Triple Harp was the most difficult to play.

A moving performance was next, by Jacqueline du Pré, cello, of part of the first movement of Elgar's Cello

Concerto. Then, in total contrast, a sketch by Joyce Grenfell, called "The Radio Game", taken from a live performance at a theatre in Whitehaven.

Other artists subsequently heard were the tenor saxophonist, Kathy Stobart, soloing memorably on "My Funny Valentine" with the Humphrey Lyttelton Band in 1991; Evelyn Glennie, marimba, with the first movement of a Brazilian marimba concerto; and the blues guitarist, Memphis Minnie, singing her own composition "I Am Sailin'", originally recorded on an Okeh 78 in 1941.

Finally, we heard Barbara Thompson leading the Paraphernalia quintet, playing her own composition "City Lights" from her "Mother Earth" suite. This lady composes, arranges, and plays saxophones and flute. The piece depicts the city awakening to start daily life.

There was certainly something for everyone in Gina's programme, which was warmly welcomed by the Members present.

Beryl Baker then presented her programme entitled "Simply Bing", giving us an outline of Bing Crosby's career. One fact unknown to most of us was that Bing admired the singing style of Al Jolson in the early days, and used his style from time to time.

With the exception of the first item, all the songs were played from 78s, but she commenced with a CD extract of the golfing piece "Straight Down the Middle" – particularly poignant as Bing died on a golf course in October 1977.

Most of Beryl's records were from the 1940s, and on these Bing was accompanied by a bewildering array of other artists and orchestras. To give examples, the well-known "Macnamara's Band" had the vocal group, The Jesters, and Bob Haggart and his Orchestra; "Ciribiribin" was accompanied by the Andrews Sisters with Joe Venuti and his Orchestra; and then we had the famous "True Love" with Grace Kelly, from the soundtrack of "High Society".

An earlier record from 1934 was "I'm Humming, I'm Whistling, I'm Singing", accompanied by Irving Aaronson and his Commanders. The difference in voice tone here compared with Bing's later songs was very noticeable.

The final record we heard was the 1942 "White Christmas" with the Ken Darby Singers and the John Scott Trotter Orchestra. As this was our last meeting for 1998, the song was of course, most appropriate, and Beryl was warmly applauded by the audience for her efforts.

Geoff Howl

Northern Group, 13th September 1998

Our September meeting consisted of two lectures - the first relating to a Musical Show, whilst the other was set around one word.

Derek Parker, our first speaker, introduced his subject around the Cole Porter musical, "Kiss Me Kate", using several sources. Commencing with the

original stage performance - on 78s - from which he selected a few gems, played on his "U" Phone, a table gramophone. This is an interesting wooden-armed machine, manufactured in Derek's home town of Leeds, in the 1920s.

Included in his other examples were Howard Keel, Catherin Grayston and Patricia Davenport.

Frank Sinatra, Dean Martin and Sammy Davies, Jr. gave a thrilling performance of "We Open in Venice". Derek had several more examples from various sources - delivered through the medium of a cassette player, including the 1953 M-G-M soundtrack.

Our next lecture was a joint effort - given by Esther and Aubrey Kreike - entitled "A Night-time in a Garden of Crumpsall". Using the word "Night" as their theme, Aubrey and Esther gave a very enjoyable talk starting with "All Through the Night" by the Caerphilly Male Voice Choir, "Strangers in the Night", by Frank Sinatra, "Sun in the Morning and the Moon at Night" by Mary Martin, "It's a Grand Night for Singing", by Nelson Eddy, "One Night of Love" by Gracie Fields, "Silent Night" by Kirsten Flagstad, "So Deep is the Night" by Beniamino Gigli, and many more.

Thanks to both speakers was given by the Chairman, Miles Mallinson, for a very entertaining afternoon.

Ann Mallinson

Northern Group, 15th November 1998

Bill Ward opened his talk on "BRASS" by explaining the basic layout of the Competition Brass Band. He introduced the various instruments and illustrated short examples of each on record.

He then went on to demonstrate a wide selection of historical Brass Band performances, playing records from his own and Harold Barrett's collection. The records were played on a "cockleshell" Monarch, by Miles Mallinson. They included -

Rimington, by Besses o' the Barn

Teddy Bears' Picnic, by Foden Motor Works Band

Turkish Patrol, by Black Dyke Mills Band

Ida and Dot, with St. Hilda's Colliery Band

Robert Diable, with the All Stars Band
Acrobat: a Trombone solo by a 13-year old child, backed by the Black Dyke Mills Band

Swing of the Kilt, by Fodens Motor Works Band

and several more.

Bill was duly thanked for a very informative and interesting lecture, as was Harold for his own contribution.

The second part of this meeting comprised the A.G.M., at which 17 members attended, with 8 apologies. The report of the chairman, Miles Mallinson, indicated that the membership was still increasing, which is a healthy sign. The programme last year moved away a little from audience participation, and it is hoped that some

correction for this will be made in the coming season.

The report of the Treasurer, John Mills, showed another year of increased financial reserves. His report was accepted and John was duly thanked.

The programme for 1999 was announced [*see notice on page 192 - Ed.*].

Under Any Other Business, the use of modern sound reproducing equipment was raised. Although there are some occasions where there are good reasons for their use, it was felt that the traditional Phonograph or Gramophone should be used, where possible.

It was proposed and accepted that the Chairman's expenses for his visit to the CLPGS AGM at Oxford, when he is to represent the group, should be covered by the group.

Before the group dispersed, as the 80th Anniversary of the Armistice had just been celebrated, Miles played excerpts from the 1933 "Festival of Remembrance" held in the Royal Albert Hall, in the presence of the Prince of Wales, (Edward VIII) on 11th November 1933. How little this ceremony has changed over the years.

Ann Mallinson

LONDON MEETINGS

The following London Meetings will be held at the Wynter Room, Swedenborg House, Bloomsbury Way, London, WC1, as indeed will all meetings up to and including June 1999. Meetings take place from 7.00 p.m. to 9.30 p.m.

January 19th
Society Members & Visitors present
"Hen's Teeth!"

Members and visitors are invited to show rare unusual, interesting, unbelievable or humorous items of recorded sound history. Documented facts, recordings, machines, in fact, **any** items of gramophonia (those little bits and bobs we collect). You may even want to swap or sell???

February 16th
Paul Collenette presents
An Indestructible Concert

March 16th
Barry Raynaud presents
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Members are reminded that subscriptions fall due for renewal on 1 March 1999.

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Letters

Letter from Frank Andrews to CLPGS Members:

Invitation to become Patron of the Society

Dear Fellow Members,

I have great pleasure in accepting your kind invitation for me to become a Patron of The City of London Phonograph & Gramophone Society, Ltd. The invitation came as a complete surprise to me at the September meeting of the Society, in Wolverhampton, when the proposal was broached that I might wish to join Oliver Berliner in this rôle. Oliver Berliner has been a long standing Patron of the Society and I regard it as an honour and a privilege to have my name associated with his to hold such a position. May I express my thanks to you all for the confidence you have in me.

Frank Andrews,
[REDACTED]

Neasden,
LONDON,
NW10 0HA.

Pre-War European recordings of Jewish music

For the past three years I have been collecting material for an eventual discography of pre-war European recordings of Jewish music. So far, my researches have been based solely in the National Sound Archive in London, and the National Library in Warsaw, where I spent most of October 1997.

I desperately want to contact collectors of and dealers in 78 rpm recordings in Eastern Europe, especially Poland, Roumania and Russia. So far, despite my best efforts I have been totally unsuccessful. I would also be interested in details of any Eastern European societies such as yours.

Michael Aylward;
[REDACTED]

MAIDSTONE
ME15 7UD.

The Cherubini Society records

I should like to make a very small correction to the recent episode 8 of Frank Andrews' mammoth survey of record labels, where he deals with the Cherubini Society (HILLANDALE NEWS, no. 223, Autumn 1998, p.150). He refers to a 'short series of 12" recordings ... numbered CS.1 to CS.8.'

In fact, WERM¹ indicates that the first two Cherubini Society discs are 10", and I can confirm this: records CS.1 and CS.2 contain Cherubini's Sonata in B flat, played on the piano by Heinz Herschmann. On the other hand, CS.3 (a piano arrangement of the Prelude to Act 3 of the opera *Médée*) is indeed 12", and I assume that CS.4 to CS.8 (the Mass in C, mentioned by Frank) are also 12", as WERM¹ states.

1. The World's Encyclopaedia of Recorded Music, by Clough & Cuming (Sidgwick & Jackson, 1952)

Peter Adamson
IT Services

University of St. Andrews
St. Andrews
FIFE
KY16 9SX

Edison Phonographs

May I enquire through the letters page of HILLANDALE NEWS as to whether any member has been successful in researching manufacturing dates of Edison phonographs. I am particularly interested in the earlier machines where the serial number is embossed into a raised oval on the bedplate.

Brian Oakley
[REDACTED]

BOURNEMOUTH
BH2 5HL

Melody Cards

Regarding HILLANDALE NEWS no. 223 and our letters concerning Melody Cards. We confirm that MC.109 is "Postman's rock", and this particular card is part of a permanent display of pillarbox moneyboxes, etc., on display within the Gloucester Docks Antique Centre.

Also the other missing Christmas ones are:

MX.11 Happy Christmas "Silent Night"
MX.13 Merry Christmas "Jingle Bells".

On p.142 of HILLANDALE NEWS no.223 Frank Andrews requests details of Cameo records. We have C.101 "One sweetly solemn thought" and "Flee as a bird", both baritone songs.

Eddie & Elaine Shaw
[REDACTED]

LONDON, EC1Y 8NQ

T. E. Dunville, Kate Carney and Marie Kendall

I have recently advertised for cylinders by T. E. Dunville and Pathé cylinders or discs by Kate Carney and Marie Kendall. Dunville, although from the north of England, spent most of his music hall career within London, and died relatively young. Mesdames Carney and Kendall lived to be very elderly and travelled "all over". However, I am surprised that nobody has offered anything by these artists for sale. So I wonder if their cylinders or discs were actually issued. To ascertain this, I invite Members to write to me to say if they actually have Edison cylinders by Dunville, or Pathés by the ladies. I have seen contemporary Pathés by Lauder, Marie Lloyd, Vesta Tilley, R. G. Knowles, Y. Guilbert, Tom Costello. I'll not pester you to sell. You may even write anonymously for this piece of research. As an afterthought, does anyone have the cylinder by Austin Rudd on Star, or Marguerite Broadfoote on Sterling? Do the G & T's by Pat Kinsella (Ireland) exist anywhere? I am always researching something!

Ernie Bayly
[REDACTED]

BOURNEMOUTH
BH6 4JA

Corrections

With reference to Part 8 of my series "We Also Have Our Own Records", published in HILLANDALE NEWS no. 223, I wish to bring to your notice that errors have appeared in my text,

and in John Dales' Peter Dawson article.

Page 142, col. 2, line 3: The Phoenix discs, those over-labelled on Regal discs continued with zero catalogue numbers, and had face numbers in a "B"-prefixed series, obscuring the true Regal matrix numbers.

Page 154, col. 2, second para., second sentence: The matrix prefix was 'S', not '5'.

In John Dales' article, p.131, col. 2, second para.: Reference is made to the London branch of the Edison business having ceased production in 1915: production had ceased by January 1913, probably earlier by a month or so. All dealing in records in the UK had to be with the Edison Works in the USA from March 1913.

I have been informed that the Canned Beer Chorus record, *vide* p.143, had lyrics referring to a new type of can to hold beer, having a cork with a metal crown top, similar to tins of Brasso, and requiring a lever type of opener similar to a bottle opener. Two breweries are known to have taken up the innovation of canning beer.

Frank Andrews

LONDON
NW10 0HA

"The EMI Collection"

Re my publication "The EMI Collection", I have now learned that the "Concert Automatique Français", illustration no. 113, was made by Étienne Chanoit et C^{ie}, 117, rue des

Mariniers, Paris, whose factory was in the suburb of Malabry. I still think that the Pathé soundbox upon the model shown was incorrect. Other companies produced similar machines having a horn standing aloft to project the sound forwards over dancers in a hall or diners in a restaurant.

Ernie Bayly,

BOURNEMOUTH,
BH6 4JA.

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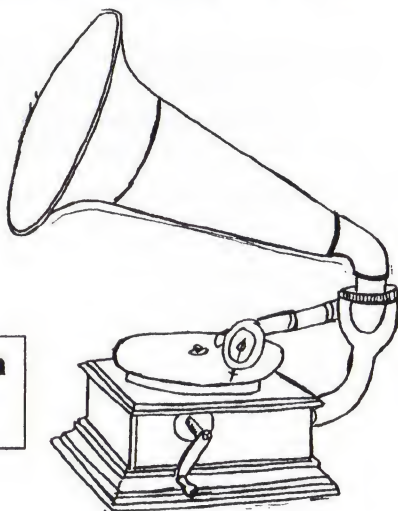
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